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BIG CONVENTION OF MUSIC CLUBS IN PHILADELPHIA

National Federation Elects Mrs. J. E. Kinney of Denver as President, Succeeding Mrs. C. B. Kelsey—Urges Better Librettos as Solution to Opera in English Question—Performance of Prize Compositions—Contest Again Announced

To the delegates to the Seventh Biennial Convention of the National Federation of Musical Clubs, at least, Philadelphia bore the aspect of a rapid city between the dates of March 27 and 31. Event followed upon the heels of event, with scarcely time for meals, as concerts, business meetings, receptions, board meetings and other functions took the delegates in rapid succession to the Academy of Music, Witherpoon Hall, Musical Fund Hall, Greek Hall, Egyptian Hall, the Orpheus Club, the New Century Club and the principal hotels. About one hundred and forty officers and delegates, in all, were present from the two hundred and thirty-eight clubs in the Federation in all parts of the country.

The events up to Tuesday evening, March 28, were reported in MUSICAL AMERICA last week. The events of chief importance, however, took place after that date.

The Seventh Biennial marked the retirement of Mrs. Charles B. Kelsey of Grand Rapids as national president, after four years of energetic service, and the election of Mrs. J. E. Kinney of Denver to the office. Mrs. Kinney has held the office before, being succeeded by Mrs. Kelsey four years ago, at the Memphis Biennial.

Prize-Winning Compositions Performed

The event of greatest public interest at the Seventh Biennial was the performance of several of the prize-winning compositions in the Federation competition for American composers. It was possible to prepare, with orchestra, only the works taking first prize in their respective class, as follows: "Suite Symphonique," by George W. Chadwick, \$700 prize; vocal work with orchestra, "Crepuscule," by Horatio Parker, \$350 prize; likewise only the first prize, chamber music work, trio by Henry A. Lang, \$300 prize. The second prizes respectively were awarded to Arne Oldberg for a symphony in F Minor; Charles Wakefield Cadman for "An Indian Nocturne"; and Henry V. Stearns for a trio. Mabel Daniels won two of three special prizes for women of the Federated Clubs, no award being made in the third. Of these compositions a song for tenor, "Villa of Dreams," was given, the other being "Two Three-part Songs," accompanied by piano and two violins.

The orchestral works were produced by the Philadelphia Symphony Orchestra, Carl Pohlig conductor, at the Academy of Music on the evening of March 29, the composers conducting. The program of this concert was as follows:

Wagner, Vorspiel, "Die Meistersinger"; George W. Chadwick, "Suite Symphonique," in E flat; Horatio Parker, Aria, "Crepuscule," Marie Stone Sangston, mezzo-soprano, soloist; Camille Saint-Saëns, "Le Rouet d'Omphale"; Rimsky-Korsakoff, Spanish Caprice; Celeste D. Heckscher, Valse and Bolero from "Dances of the Pyrenees," by special request of the National Federation Committee.

Chadwick's Work Strongly American

The Chadwick work proved to be very characteristic of the composer, and in his best vein, full of warmth, good humor and fancy, and it is strongly American. It met with instantaneous and deserved success. Its first movement, *Allegro molto animato*, and not regarded altogether as its best part, is none the less full of in-



THEODORE SPIERING

As Assistant to Gustav Mahler He Has Conducted Seventeen of the Season's Philharmonic Concerts, Winning Unqualified Praise

terest and variety. In fact its wealth of variety militates against the production of a definitely memorable effect. It is very fanciful in its opening, coming quickly upon a beautiful though somewhat fragmentary melody for violins. There follows a mystical passage and a fresh ragtime tune—American versatility and resource in a nutshell. There is one theme of fine breadth and nobility in the movement, which is melodious in its general effect rather than consisting in a vivid presentation of defined melodies. The second movement, a Romanza, *andante cantabile*, was the most complete in its capacity for engaging the sympathies of the audience. It is a beautiful song throughout, untrammelled by innovation, undue subtleties or rhythmic interruption. Its chief melody has a Celtic tang, and there is a passage of graceful conversation between wood and strings; also a very beautiful solo for the lower strings of the violin, well played by Mr. Rich. Exclamations of admiration on every hand, as well as great applause, were evoked by the beauty of the movement. The third movement, Intermezzo and Humoresque, is droll and delightful in melody and rhythm and in the latter respect curiously insistent. The Humoresque is among the quaintest and most original of Mr. Chadwick's conceptions, a very revel, though well controlled, of rowdy orchestral resources, xylophone, triangle, *col legno* effects, and

other orchestral quirks. Unlike most humoresques this one is funny. Moreover, it has everywhere a striking musical legitimacy. Exuberance marks the last movement, *energico*, a joyousness curiously interrupted more than once by somber and ominous passages for the lower brass. There is Scotch flavor again in this movement and good cantilena. It ends noisily and brilliantly.

All told the Suite Symphonique is a work of poetic fancy, of frank good nature and of much energy and variety. The interest is sustained at every point and there is considerable chromatic ingenuity. It is reminiscent at one point only, having a Tschaikowsky touch in the first movement. The brass writing is excellent. The conductor-composer retired amid great and sincere applause and was twice recalled.

It was a striking circumstance, and one which added a perceptible atmosphere of geniality to the occasion, that two such life-long friends as Mr. Chadwick and Mr. Parker should share the honors of this occasion. Mr. Parker followed immediately with a chromatic and ultra-modern work which came as a surprise to those familiar with his usually more diatonic style. "Crepuscule," on a love lyric by Vicomte de Beaufort, is a twilight vista, sensitive in its color scheme and delicate in its poetry, though not without moments

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WOOD LIKELY TO SUCCEED MAHLER

Englishman Probable Conductor of
Philharmonic—Van der Stucken
Also Mentioned

Gustav Mahler's successor as conductor of the Philharmonic Society of New York is likely to be Henry J. Wood, the English conductor. That is the present indication. Ever since it was intimated that illness and a disagreement with members of the society would prevent Mr. Mahler from returning there have been rumors connecting the names of nearly all of the world's leading conductors with the position. Most of them, however, are tied up with contracts for from three to five years, and would not be able to consider the possibility of acceptance. Consequently the field has narrowed down to Mr. Wood and one or two others, with Mr. Wood as the most likely candidate of all.

Mr. Wood at present leads the Queen's Hall Orchestra in London. Felix Leifels, secretary of the Philharmonic, sailed Wednesday on the *Mauretania* for England on business connected with the selection of a conductor, and it is probable that an interview with Mr. Wood will be a very early incident of the trip. It has been definitely stated that Mr. Leifels will try to engage him. Mr. Wood was a "guest" conductor of the Philharmonic several seasons ago, and was then considered seriously for the permanent conductorship, but Wassily Safonoff was engaged instead.

The one other man whose name has been most prominently mentioned as a likely successor to Mr. Mahler is Frank van de Stucken, of Cincinnati, musical director of the Cincinnati May Festival, and former conductor of the Cincinnati Orchestra. Mr. Van der Stucken has also been a conductor in New York, and his work is well known and admired in this city. The names of Ernst Kunwald, assistant director of the Berlin Philharmonic, and of Wilhelm Gericke, former conductor of the Boston Orchestra, have also been brought forward. In Mr. Gericke's case it is said that he would not consent to direct more than fifty concerts, whereas the management of the Philharmonic asks for approximately double that number. Henry Hadley, conductor of the Seattle Orchestra, has been suggested as still another candidate, and the fact that he is an American has won over to him a certain amount of support.

The difficulties of the situation have been many and varied. It has been felt by the committee in charge of the musical affairs of the society that it would be highly inadvisable to have as director any man who had presided over the destinies of the society in the past. This decision, of course, at once eliminated Emil Paur, Walter Damrosch and Wassily Safonoff. Furthermore, though the names of Felix Weingartner, Max Reger and Arthur Nikisch were mentioned, it was speedily found that they were unavailable because of previous contracts.

It has also been felt that the man who is to preside over the organization should be a man of great prominence and at the same time a master of routine who could place the orchestra on such an artistic plane as that occupied by the Boston Symphony. Franz Kneisel, who some months ago was mentioned for the position, and who even admitted that he had been approached in the matter, is not considered to be sufficiently celebrated as a master of orchestral conducting. Theodore Spiering, who has been directing during the illness of Mr. Mahler, has done excellent work which has been greatly appreciated by the Philharmonic management and the players themselves. It has, however, not been deemed advisable to offer him the post, since it was felt that his secondary position under Mr. Mahler during the last two years would detract from his importance as a conductor.

MISS FARRAR PITIES THE WOMAN WITHOUT A PURPOSE IN LIFE

Operatic Favorite Deplores the Practice of Entrusting Children to Governesses—She Tells "Musical America" Interviewer About the Sacrifices Incident to the Career of the Opera Star—"Ariane" Closest to Her Heart

IT was two days after the first "Ariane." The drawing room of Geraldine Farrar's suite at the Hotel Knickerbocker looked as if it had been suddenly converted into a horticultural exhibition or a hothouse. On the walls hung wreaths; on the cover of the piano were plants large and small and cut flowers of all kinds and conditions; round about the room at various points stood much of the rest of the botanical tribute tendered the American soprano on the occasion of her most recent triumph. The scent of the mass of huge Easter lilies mingled with that of the other blossoms, and made the place seem more like a miniature replica of *Armide's* garden than a room in a New York hotel situated in one of the least poetic localities of the city.

In these picturesque surroundings Miss Farrar, speaking with a representative of MUSICAL AMERICA, discoursed for the space of an hour, or thereabouts, upon sundry aspects of her philosophy of life. In endeavoring to record her conversation the writer feels irresistibly tempted to indulge, before setting out upon the task, in something of a Homeric exordium to the Muses. But such is the subtle magnetism of the artist's personality, such its peculiar volatile charm, that all the Muses of Parnassus and a regiment more, to boot, could not effectively aid in adequately reducing the real Geraldine Farrar to bare words and cold type. Fully to comprehend the fascination which she never fails to exert over all with whom she comes into contact one must hear her own words from her own lips. Second-hand reproduction, be it ever so faithful, is impotent to achieve this end.

"Ariane" is quite naturally the subject of Miss Farrar's every other thought these days. "Ariane" is the topic that lies closest to her heart. Should one desire enlightenment on any other matter it is almost necessary to send in a request beforehand. The singer's enthusiasm about her latest creation is such that one finds oneself quite helpless to stem its tide when once set in motion, and quite overlooks other matters in the pleasure of hearing her expound the facts of her conception and interpretation of the various phases of the drama. And quite natural it is that such should be the case, for Miss Farrar has delved into the heart of the Maeterlinck-Dukas opera with more than even her wonted energy. She has penetrated into all its byways and labyrinths.

"It is the hardest part I have ever undertaken," she said, "and I have worked at it as I have seldom worked at anything else. The complexity of the music itself with its accidentals, double and triple sharps and flats and absence of melodic line makes the difficulty of memorizing it terrible. True enough, when once it is caught it sticks in the head as if cut into it. Of late I have been spending as much as six and seven hours a day rehearsing the part, but not, of course, for the music alone. That is only one of its many difficulties.

"And yet in spite of what I say about the hardness of my work I admit I am unhappy if not occupied. I have never found enjoyment in complete mental relaxation. That is why I dislike vacations and that is why my vacations are really no vacations at all. The thought of sitting about with my mind inactive for several months is something abhorrent to me. Mentality is everything and we owe it to the world to give out what is within us, however little it may be.

"To me there is nothing more worthy of pity than a woman without a purpose in life. Without some form of occupation, be it nothing more than keeping the house in order, she cannot be happy. How pathetic the case of those wealthy persons who imagine that their riches provide them an excuse for idleness!

"Rather than that such should be the case I believe that every girl inclined to consider herself as immune from work should be made to care for her own little belongings about the house. For the same reason I think it wrong that mothers entrust the bringing up of their children to governesses. A child's mind is a receptacle into which new impressions are constantly being poured and I think it a mother's duty to be with her child every moment. Surely, such is a woman's mission. And yet to think that there are some who, having offspring, will take their daily automobile drive in company with their dog and leave their sons and daughters at home!

Were I a mother I should bring along the children or leave the dog at home.

"It is dreadful, sometimes, to think of forcing others to do for you that for which you are perfectly equipped yourself. I shall tell you how this fact impressed

the other night. None but the family were here when I returned from the opera. I had supper and retired at once. But such was the mental strain under which I had been laboring that I did not fall asleep till five the following morning.

"Usually I rise early and start my work, for I have found that I can do my best during the early hours of the day. I work several hours and then take a walk. In the afternoon, more work, and about the evenings I have just told you.

"I love the theater and I think that if it were possible I should go to a performance every night and every afternoon besides. But I seldom gratify my liking for the reason that I do not like to take risks. I feel it my duty to give the public the best that is in me. I feel it is my duty to bring the public to the opera house. And in consequence I cannot afford to take

much more tangible than "Pelléas et Mélisande." I was altogether surprised and delighted at the attentive way the public listened to it on the opening night and the pleasure which they showed over the opera. I must confess I did not expect so cordial a reception for the piece, for it is a thing that will unfold its message only gradually. My father is a good representative of the average opera-goer. He has been accustomed on hearing an opera to look for the straightforward melodies, the brilliant orchestral outbursts, striking dramatic episodes and elaborate stage pictures. Yet from the first time he heard this work he was fascinated, and on returning home he asked me to play him the jewel motives, showing that he had not failed to grasp some of the significant parts of the music. At every hearing he has liked it better and better. I have been working on it since last Summer and I am always finding something new in it.

"No, I have not read any of the criticisms which the opera received—that is, none with the exception of the *Evening Post* and MUSICAL AMERICA. But I understand there has been considerable comment about the lighting in the second act and that my gown in the second act has been disapproved of in some quarters. We had a great deal of trouble about the lighting question at the point where *Ariane* smashes the door and leads the wives of *Bluebeard* out into the garden. The directions in the score did not help us out. We tried many devices until finally Mr. Toscanini decided upon that used at present. 'In a great poem,' he said, 'you must not always look for logic.' So we have the moonlight at first, which gradually yields to the brightness of day. I disagree with those who would like to see brilliant sunshine from the start. This should, to my mind, be reserved for the moment that *Ariane* leads the women out among the flowers of the garden. It is only then that they realize the full significance of their freedom and so the light, reaching its climax of intensity at this point, takes on a symbolical significance.

"As for the white gown in the dungeon scene, that is another matter to which I attach importance. You remember that in the first act *Ariane* salutes the diamonds as the emblems of purity. In the dungeon I wish to emphasize her own beauty and purity in similar terms, and so try to convey the idea of the luminosity of the diamond without seeking to reproduce its hardness and glassiness, which would seem coarse and out of place. Hence the white gown, which gives the impression of soft light in the darkness.

"After the first performance I was intensely fatigued, but it was mental weariness more than physical. I had been keyed up to a great pitch of intensity all evening. I was bound to get the significance of work over the footlights and I held in reserve barrels and barrels of magnetism prepared to use them if necessary. This is an opera in the singing of which you must sacrifice every thought about details of tone production and so on. 'Forget about bars, time, everything else,' said Toscanini to us at one of the rehearsals, 'and think only of the spiritual meaning of the words.'

"What a marvel this man is in his uncanny ability to remember every note of this terribly complicated score! And his love for it is something extraordinary. At the rehearsals we frequently used to spend a few minutes between the acts together discussing the best manner of carrying out this or that detail. When, after the performance the other day, a French journalist came to tell me that I would have to come over to sing the part in Paris, I replied that I should be glad to do so, but only on condition that Toscanini would accompany me. Surely his conducting of this opera would be amply sufficient to gain him the cross of the Legion of Honor."

H. F. PEYSER.

Mme. Jomelli Under the Management of Haensel & Jones

Haensel & Jones, the New York managers, announce that Mme. Jeanne Jomelli, the dramatic soprano, who has won a great following in this country through her excellent singing, will tour America next season under their management. Mme. Jomelli has sailed for Europe, where she will appear in concert and opera in London, Paris and Munich during the Summer.

Constantino Sails for Europe

Florencio Constantino, the Boston Opera tenor, sailed from New York for France on Saturday, April 1. During his season here Mr. Constantino sang in fifty-nine performances in the Boston, Chicago and Metropolitan companies. He is to make five appearances in Paris, ten in Spain, fifteen in Buenos Aires, five in Mexico and ten in Havana before he returns for his next season of opera here. His twin sons, Riccardo and Antonio, seventeen years old, sailed with the tenor.



Geraldine Farrar at Home, with Her Favorite Pet

itself upon me in a most forcible manner while I was on a visit to Atlantic City some time ago. With a friend I had seated myself in one of those double rolling chairs and was being wheeled along the boardwalk. I was conversing with my friend on precisely the same matters as we are discussing now. Suddenly the situation dawned upon me. Here were we, paying a human being to push us up and down the boardwalk when our legs were perfectly sound and by all rights we should have been up and walking ourselves. The man himself was not complaining, it is true, and he was earning an honest living. I, from my habit of jumping into an automobile here in the city, had, quite thoughtlessly, taken it as a matter of course the moment I was on the boardwalk to seat myself in a rolling chair. But the strange truth of it all soon dawned on me."

"As for the sacrifices which work and success like yours necessarily entail?" Miss Farrar was asked.

"The American people have the habit of endeavoring to destroy, demolish and overthrow the beautiful fairyland of the imagination by a close scrutiny into the private lives of the artists who create it—a habit largely traceable to the influence of the newspapers, a habit as bad as that of swallowing down icedwater. I do give up social duties because of my work, but I do not say I do it with regret. I could not go about to social events and yet keep my brain intent on my work.

"I cannot, as some people like to do, rush off from the opera to a dinner at which I am supposed to be affable and entertaining. My tongue would be tied from weariness and I should not be able to speak a word. On such evenings as I do not sing I am dead to the world by ten o'clock. On the other evenings when I return from the performance at eleven, twelve or perhaps even one I am utterly exhausted and go to bed immediately, though sometimes the nervous strain will not let me sleep. I had an instance of this after 'Ariane'

risks. I was rash not long ago and I did go to see a performance. While in the theater I began to feel a pain on my chest. It worried me more and more during the course of the play. The fact of the matter was that I had an attack of incipient grip and was confined to the house for three days. After that I decided not to repeat the experiment. Worry and nervousness over the possibility of illness are enough of themselves to harm one. They have a way of attacking the nerves of the stomach. And to be a successful artist one requires, in addition to brains and the ability to use them, a strong stomach."

Surely no more evident proofs of artistic enthusiasm and fervor than Miss Farrar's sentiments could be desired, and yet the singer is by no means in complete sympathy with the "art for art's sake" dogma if carried to a point of fanaticism.

"There are persons," she said, "who are much addicted to lamenting the necessity of the commingling of art and commerce. That is all very well and good, but it seems to me that a good singer can sing just as well for a large check as for a small one or for none at all. Have all the high aspirations you want, but in so doing remain human. Hold your head up in the clouds as much as you please, but do try to keep your feet on the earth.

"There exists also another fallacy in regard to art, though of a very different kind. This is the impression that prevails that an artist to be the successful interpreter of various kinds of rôles must have lived through temptations and misfortunes of all kinds. Nothing of the kind! By putting your brains to the proper use you can achieve success."

The talk gradually drifted back to "Ariane," where the vehemence of Miss Farrar's enthusiasm now kept it during the remainder of the conference.

"Of all Maeterlinck's women *Ariane* appeals to me most, for she is the most positive woman of all his heroines. The whole drama, moreover, is something so very



National President and Some of the Delegates to the National Federation of Musical Clubs Biennial in Philadelphia, on the Steps of the United States Mint:—Front Row Across, Reading from Left, Mrs. Edward Gram, Milwaukee, Tuesday Musical Club; Mrs. Frances E. Clark, Milwaukee, Chairman Committee on Public School Music; Mrs. F. S. Wardell, Stamford, Conn., Plan of Study Committee; Mrs. John Walker, Freehold, N. J.; Mrs. Chas. B. Kelsey, Grand Rapids, Mich., National President of Federation; Mrs. Adolf Frey, Syracuse, N. Y., Treasurer; Mrs. Stilwell, Syracuse, N. Y.; Mrs. John Leverett, Upper Alton, Ill., Second Vice-President; Mrs. Frank Edgar Cooke, Fredonia, N. Y., Librarian; Mrs. Claude L. Steele, Muskogee, Okla., Auditor.

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of passion. It begins, orchestrally, with an oboe solo, an equally lyrical passage for harp and strings following. There is a broad melody for strings, against which enters a particularly felicitous flight of little descending scales for the flute. The work is of exquisite texture and of free lyrical treatment in the voice part. There are many subtle points of originality, among them an effective and recurrent cadence for wood-winds in descending consecutive fifths. The flute scales become an important decorative feature. "Crepuscule" is an unforcedly modern work and likely to take its place at once in the concert repertory.

Ovation for Horatio W. Parker

Miss Langston sang the work with sympathy and intelligence and in a way to make its vocal beauty manifest, though without rising to the height of dominating it. She was presented with flowers. The composer and singer were twice recalled and on the second occasion, as Mr. Parker stepped aside to let the singer pass out, the audience, which had felt deprived of the opportunity to give him applause on his own account, leaped to the opportunity and broke forth in a fresh outburst.

The intermission was devoted to the making of the awards upon the stage. Harvey Watts, manager of the orchestra, introduced Mrs. Kelsey, the Federation president, and she in turn introduced Mrs. Jason Walker, of Memphis, Tenn., chairman of the American Music Committee, and upon whose motion, four years ago, the prize competition was established. Mrs. Walker has thrown a tremendous energy into the work of making the competition a success and in raising the necessary funds. She told briefly the "how and why" of the competition, and Mrs. Kelsey presented the prizes to as many of the composers as could be present, namely, Mr. Chadwick, Mr. Parker, Mr. Lang, Mr. Stearns, and Miss Daniels. She made speeches of felicitation in each case, telling Mr. Parker that as he made the songs of the nation he "did not need to care who made its laws." This ceremony closed with general handshakings. Mr. Pohlig conducted the rest of the program with enthusiasm, including the graceful dances of Mrs. Heckscher, which had been performed in their entirety earlier in the season. Mrs. Heckscher was present and was twice called out to bow acknowledgments.

The concert was followed by a reception in the foyer, extended to the audience by the Local Biennial Board, of which Mrs. Thomas H. Fenton was president, in honor of Messrs. Pohlig, Chadwick, Parker and Lang.

The prize Trio in E Major, for violin,

'cello and piano, by Henry A. Lang, was heard on the program of the "Philadelphia Composers' Night" concert, at Musical Fund Hall Thursday evening, March 30, and Cadman's "Indian Nocturne," sung by Miss Bouger on five hours' notice, Miss Hinkle being ill with a cold and unable to sing, was also included in this program.

The trio was played by Frederick C. Hahn, violinist, and W. Henrick Ezerman, cellist, with the composer taking the piano part. It is a melodious work, lyrical in its

can be given with orchestra, as written, and with adequate rehearsing, before its quality can be properly estimated. It seems fresh in feeling, even quite new in some respects, with interesting and striking vocal phrases. Its Indian character is not very strongly accentuated, although an orchestral hearing might alter this impression.

One of the surprises of the week came from Mrs. Kelsey, who announced that she had had an offer of the services of Charles W. Clark, the eminent baritone, for a recital during Biennial Week. This gift she

in these songs, but, except in the case of the third, it is doubtful if they can win their way deeply into American sympathies. They require a greater preparation of special literary and ultra-Debussy appreciation than America is likely to afford. The third will win through its very boldness. The third group contained three songs from Blair Fairchild's cycle, "The Bagdad Lover," in the subtle fancies of which the singer proved greatly pleasing; the quaint and remarkable song "The Lowest Trees Have Tops," a work of true imaginative genius, by Frederick F. Beale, of Seattle; and the stunning "Eagle" of Carl Busch, which he had to repeat. Mr. Clark's appearance was a signal triumph. His is a lyrical influence that will be felt in America. He had the invaluable assistance of Mrs. Edwin N. Lapham of New York as accompanist, who won admiration on all hands.

Thaddeus Rich's performance of the Wieniawski Concerto in D Minor was another triumph. He exhibited qualities of tone, intonation and brilliant technic that mark him as an artist of parts, and he has a fiery and poetic temperament. Mr. Ellis Clark Hammam played the piano part.

Mr. Hammam showed qualities of personality and style in his performance of a Chopin waltz, "Papillons Noirs," of Massenet, and "Sous Bois," by Victor Staub. "Break, Break, Break" by Henschel, "How Do I Love Thee" by Hadley, and Chadwick's "Sweetheart," were sung by Miss Beatrice Walden, who has a good contralto voice and interpretative capacities. Agnes Clune Quinlan, a pianist of temperament and individuality, played Mrs. Beach's "Under the Stars," and Paderewski's "Chant du Voyageur." A double male quartet, consisting of Messrs. Shannon, Gardiner, Haupt, Brooks, Jr., Griffith, Barba, Swayne, 2nd, and Earle, provided the rest of the program, Verlett's "My Leise," Grieg's "Discovery," Parker's "My Love," and the very interesting old folksong, "A Prayer of Thanksgiving."

The Matinée Musical Club Concert

Tuesday evening, March 28, brought forth a concert by the Matinée Musical Club, Mrs. Edward Linch, director, at Witherspoon Hall, a curious mixture of Greek, Byzantine, Renaissance, Pompeian, Colonial, and Rococo styles of architecture and decoration.

The women's chorus of the club, which has good tonal capacities, provided "Morning" by André Benoit; Schumann's "Nussbaum," with its curious little interluding phrase developed into a violin obbligato (played by J. W. F. Leman); Mathews' "A Serenade"; Rubinstein's "Romance"; "Songs My Mother Taught Me," by Dvorák, and Parker's "In May." A quartet composed of Mrs. Henry Swen, and the Misses Marie Loughrey, Mary Thompson and Helen Sherer sang the "Song of Flower Girls," from "Samson and Delilah," and Nevin's "Doris," the violin and 'cello obligato of the latter being played by Mr. Leman and Miss Alice Bailey.

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Above, from left to right: Mrs. Charles C. Collins, of Philadelphia, Chairman Reception Committee; Mrs. Charles B. Kelsey, Grand Rapids, Mich., retiring President; Mrs. F. S. Wardell, Stamford, Conn., Chairman Plan of Study Committee; below, Mrs. Samuel S. Burgin, President Matinée Musical Club of Philadelphia.

treatment, good in its ideas, with little attempt at weightiness through involved cyclical development. In the quality of his melodic thoughts the composer surpasses his capacity for elaboration. The first movement has good melodies and though somewhat old fashioned is sincere. The second, a *largo*, is a broad cantilena of considerable power. The melody of the *scherzo* is excellent and somewhat happier than the *trio*. The finale is based on a jubilant galloping melody and rhythm and has contrasting moods of tenderness. The work is very pleasing to the musical sense not dependent upon ultra-modernity and was played with spirit, though with scarcely adequate time for rehearsing.

The Cadman "Indian Nocturne"

The conditions under which the Cadman "Indian Nocturne" were given, despite the heroic and able co-operation of Miss Bouger at the eleventh hour, were such as to make it necessary to wait until the work

gracefully handed over to the local board to arrange for as it wished in the week's program and it was decided that as only a partial program had been arranged for Friday evening, March 31, at Musical Fund Hall Mr. Clark's groups of songs should be included at that time, an arrangement in which Mr. Clark willingly concurred. This was one of the week's most enjoyable concerts, having as it did the assistance of Thaddeus Rich, the gifted concert-master of the Philadelphia Orchestra and other excellent artists.

Mr. Clark captured the audience at once with his genial personality and distinguished art. He sang many of the songs which he had given at his New York recital. The first group contained the old Sacchini and Grétry songs, the latter particularly charming; the uproarious Sinding "Fugue," with which he took the audience by storm; the somewhat tenuously poetic "Letztes Gebet" by Arthur Hartmann; Hollaender's "Die Ablosung" and "Die Beiden Grenadier," of which he emphasized the dignified rather than the fervent aspects, and made a deep impression. The second group consisted of three "Ballades de Villon" by Debussy, with which Mr. Clark made his re-entry into America. There can be no question as to his art

ANTON FOERSTER IN CHICAGO RECITAL

Noted Pianist Gives Illuminative Interpretations of Brahms, Liszt and Chopin

CHICAGO, April 3.—Anton Foerster, the pianist who has won such enviable distinction in this city as an educator, made his first appearance as a recitalist last Tuesday evening at the Ziegfeld. He was welcomed by a large and musicianly audience and presented an ambitious and exacting program of unusual interest in interesting fashion.

He opened his recital with Brahms's F Minor Sonata and concluded it with the dazzling and eccentric "Mephisto Valse" of Liszt, the interim covering a wide range of mastership in pianism. Naturally these two great compositions have nothing in common aside from the tremendous technical demands of each. The Sonata is one of those peculiar and profound introspective works of the German school, unfolding a morbid musical message through the austere process of the philosopher rather than the true poet, and in contrast the Liszt composition is one of those fantastical outbursts of musical passion which gives free rein to the wildest fancies. Mr. Foerster, who has brilliancy of technic and much of the poet in his personality, evidently does not believe in the merely showy features of virtuosity.

He gave five selections of Chopin delightfully: Etude, Op. 10; Mazurka, Op. 24, No. 4; Valse, Op. 18; Nocturne, Op. 62, No. 1; Three Preludes, Nos. 8, 17 and 16, all characterized by genuine refinement of style and a color of imagination that



Anton Foerster, the Pianist, Now Located in Chicago

was decidedly pleasant in opposition to the harsher message of Brahms.

The last group contained three pieces by Liszt: "Mephisto Valse," "Petrarca Soneto" in E Major and "Galop Chromatic." The audience was appreciative and approved frequently. Mr. Foerster, who has achieved marked distinction in the teaching line, finds that his time has been so completely absorbed that he will not have time to practice for another program this season until after the conclusion of the school term.

C. E. N.

capriciously humorous movement, excellently composed and very effective, though the musical material in itself is slight. Smaller compositions of Enesco have been heard here, but this was the first work by that musician to appear significant to the public of this city. Schumann's beautiful and romantic symphony was well played.

In Jacob Sleeper Hall on the evening of March 28 the Hoffmann Quartet—J. Hoffmann, first violin; A. Bak, second violin; K. Rissland, viola; C. Barth, 'cello—gave a concert which displayed astonishing advance in finish and euphony over the concerts of the previous season. The program consisted of Haydn's Quartet, Op. 64, No. 5; Debussy's "Danse Sacrée" et "Danse Profane," for harp and string orchestra; a quartet, Op. 18, by F. S. Converse. Gustav Strube conducted the performance of the Debussy dances and these players assisted: D. Kuntz, A. Ribarsch, W. Traupe, violins; A. Gietzen, viola; G. Gerhardt, contra-bass. The Haydn Quartet especially was played with delightful euphony and finish and warmth and gaiety of expression. Debussy's dances were written at the request of a Paris firm of harp makers, who wished to exploit their latest instrument. The composer took especial care in fashioning passages for the harp and he employs his strings effectively in combination with the solo instrument. This part was splendidly played by Mr. Schuecker. The dances are agreeable as patches of color. Of the two the "Danse Profane" has the most vitality. They are very Oriental in character, and the composer has succeeded in hinting at something remote—something that might come from ancient Egypt or a Buddhist temple in the recesses of an Indian forest. But this is by no means the first instance of Debussy Orientalism. It is nowhere perhaps more strongly and beautifully emphasized than in the slow movement of his quartet. The quartet by Converse is ex-

ceedingly well made and has moments of much interest and authentic inspiration. It, too, was well played. The audience was large and quick to applaud.

The Aborn English Grand Opera Company opened its season in Boston at the Boston Opera House with "Aida" on March 27, with Christian Hansen, Lois Ewell, Louise le Baron, Harry Luckstone, Herbert Waterous, George Crampton, Constantino Stroesco and Florence Coughlan in the cast. Max Fichlander conducted. The cast on Tuesday evening, which alternated throughout the week with the cast of the opening night, substituted Jane Abercrombie as *Aida*, Eugene Battain as *Rhadames* and Mary Jordan as *Amneris*.

O. D.

Herman Kupfer Conducts at St. George's in Homer Norris's Absence

The united choirs of St. George's Church, Stuyvesant Square, Homer Norris, director, sang Stainer's "Crucifixion" on Sunday evening last. In spite of the absence of Mr. Norris because of illness, his assistant, Herman Kupfer, conducted the work with entire success. In Mr. Kupfer, Mr. Norris has an assistant of ability, as was shown by his excellent directing of the Sunday evening concert on extremely short notice. The soloists were Inez Barbour, soprano; Paul Dufault, tenor; Harry Burleigh, baritone; John Price, tenor; William Ahrens and Theodore Holm, bassos. The soloists for the work were well chosen, and gave beautiful renditions of their various solos. The chorus, of more than eighty voices, was in its usual excellent form, and was the feature of the rendition.

Harold Henry Back from Tour

CHICAGO, April 3.—Harold Henry returned from a very strenuous and successful three weeks' concert tour through the West Monday morning. The *Daily News* of Denver remarked: "The fine musicianship of Harold Henry was shown forcibly in the tremendous 'Wild Hunt' of Liszt and in the calm, poetical intermezzo of Brahms, with equal power. This young concert pianist demonstrated last night that he is not only a big player, possessing brilliancy of style and splendid technic, but that he has that other side, encompassing the poetic and soulful." C. E. N.

Welshmen in Farewell Concert

The Mountain Ash Men's Chorus of Wales, which since last September has been touring the United States, gave a farewell concert in the Waldorf, New York, last Monday night. The twenty-two voices of the chorus were heard in a varied program. Almost all of these Welshmen were coal miners until Professor T. Glyndwr Richards, himself a miner, trained them for concert

Isadora Duncan's Farewell Dances

Isadora Duncan danced her farewell to New York for the season on Friday evening of last week, giving a special performance in Carnegie Hall, assisted by Mr. Damrosch and the New York Symphony Orchestra. The twelve numbers on the program introduced several new dances and poses. Ten of the numbers were devoted to excerpts from Gluck's "Iphigenie in Aulis."

Boston Singer Wins Paris Opera Success

PARIS, April 2.—Martha Richardson, of Boston, made her operatic débüt here tonight at the Gaieté Lyrique, singing the leading feminine rôle of "Les Huguenots." Although Paris is not any too enthusiastic about the so-called "invasion" of the Paris opera stage by Americans, the audience received Mme. Richardson with every evidence of favor.

LUDWIG HESS'S NOTABLE CAREER

AN American tour is now being booked by M. H. Hanson for Ludwig Hess, of whom the noted critic of the Hanover *Courier* recently spoke as "the leading concert singer of the present time." Hess is thirty-three years of age. His father was the eminent scientist and University professor, Dr. E. Hess. During Hess's stay at college he pursued the study of music, giving special attention to the piano and violin. After graduating at college he entered at the same time both the University of Berlin and the Royal High School of Music of that city, taking all degrees and honors in the gift of these seats of learning.

The youth's exceptionally beautiful voice was first schooled by Professor Rudolph Otto and David Frangoon Davies. He then studied in Milan under Maestro Melchiorre Vidal, the most celebrated of Patti

and Artot's stage partners. Hess afterwards lived in Berlin until 1906, in the dual capacity of composer and vocalist. His concert tours led him to all the German and Austro-Hungarian cities as well as to Russia, Finland, Scandinavia, Holland, Belgium, France and Switzerland. In 1906 Hess was called to Munich to succeed Felix Mottl as conductor of the Concert and Oratorio Society, and after three highly successful seasons he was awarded the Golden Luitpold Medal for Art and Science and was decorated by the German Emperor with the distinguished Order of the Red Eagle. Hess scored a series of remarkable successes as a conductor. His larger compositions, such as the opera "Ariadne," now on the répertoire of the greater German opera houses—his choral works, his songs are beginning to hold their own and are being heard more frequently from day to day.

"SARRONA" IN PHILADELPHIA

Le Grand Howland's Opera Enthusiastically Received

Le Grand Howland's opera "Sarrona," which was produced in New York at the New Amsterdam Theater a year ago, had its first performance in Philadelphia at the German Theater on March 23.

The presentation aroused great enthusiasm and local critics pronounced the work to be of decided merit. The music is described by them as being exceptionally melodious and the choral numbers very effective.

Jeannette Acrona, a pupil of Mme. A. Litsner, the New York teacher of singing, scored a marked success on this occasion, appearing as *Sarrona*. Mme. Litsner converted Miss Acrona from a contralto to a dramatic soprano, with gratifying results. The audience was most cordial in appreciation of her singing.

Other parts were filled by Simon Schwalb, Nora von Bauernschubert and Remy Marsano.

Mr. Howland was called before the curtain and in thanking the audience for their verdict of his work laid stress on the fact that in his own native land he had to come to the German stage to get a hearing of his work.

A Pen Portrait of the Composer of "Ariane et Barbe-Bleue"

[Max Smith in New York Press]

If a dexterous wielder of shutter and lens only had caught a picture of Paul Dukas in Salzburg last Summer the negative would now be in heavy demand in New York. No efforts of the Metropolitan Opera Company to obtain a likeness of the composer have been crowned with success so far. Dukas belongs to a class of men, it seems, who are terrified at sight of their own face. There is none of the picturesque attractiveness of a Debussy in his appearance, none of that composer's artistic distinction of head and figure. Short of stature and stocky, slow in his movements, pensive and preoccupied, placid, yet hesitating, as one who would like to be unobserved, Paul Dukas does not attract notice in a crowd. If your eye should happen to light on this man it hardly would stop to make inquisitive observations. If you were told that there stood one of the leading contemporary composers of France, one of your first thoughts would be, perhaps, that his type was Teutonic, rather than Gallic. For Dukas' face, partly hidden by a thick brown beard, is of squat proportions, with short, low-arched nose, in outline suggesting Engelbert Humperdinck, say, or our famous Beckmesser, Otto Goritz. It is the face of a man who works hard and with dogged persistence, who obtains results with relentlessly stubborn willpower, who has an extraordinary capacity for detail; with whom, indeed, a careless effort would be impossible. But the abstracted, dreamy, almost timid expression of his eyes betoken idealism and disregard of popular acclaim, the vision, inward turned, of one whose personal force and mental powers aspire to a lofty goal.

Russian Orchestra in Louisville with Local Pianist as Soloist

LOUISVILLE, April 1.—On Monday afternoon, at the Masonic Theater, the Russian Symphony Orchestra appeared with its vocal quartet and our own Corneille Overstreet, as piano soloist. A good sized audience gathered. The program was compiled almost entirely of Russian numbers.

The quartet, composed of Mmes. Dimitrieff and Joel-Hulse and Messrs. Ormsby and Schwahn, sang Tschaikowsky's "Night" and Mr. Schwahn sang an air from "Eugen Onegin" very impressively. Miss Overstreet's contribution, given with the orchestra, was César Franck's "Variations Symphoniques." Her rendition of this difficult number was given, as her work is always given, with great clarity, intelligent insight and brilliancy of execution. She has never been heard to better advantage. She was compelled to respond to an encore.

A Meritorious Michigan Artists' Course

HOUGHTON, MICH., April 3.—Albert K. Cox, the enterprising impresario of Hancock, Mich., is particularly well pleased over the results of the last season in a musical way. "One is known by the company he keeps," says Mr. Cox, "and a community is known by the artists' course it supports." This year Manager Cox has presented at the Kerredge Theater Mme. Schumann-Heink, Maud Powell and Mme. Melba. Last Friday evening H. Evan Williams, the Welsh-American tenor, accompanied by Mrs. Frederic W. Nichols, gave a song recital at Kerredge Theater, and the last of next month the St. Paul Symphony Orchestra, with distinguished soloists, will conclude the season.

"QUO VADIS?" IS MUSICALLY DULL

But Metropolitan Audience Enjoys Some of the Lavish Stage Spectacles

New York had its second opportunity of deciding the worth of Philadelphia's critical verdict last Tuesday evening when Mr. Dippel brought to a close the ministrations of the Chicago-Philadelphia Opera Company by producing at the Metropolitan Jean Nouguès's "Quo Vadis?" which had its maiden American performance in Philadelphia last week. During the last two months Mr. Dippel has given the New York public two of the most delectable novelties of the entire season. It would be a pleasure to be able to record that his third venture was equally successful, but the plain truth is that it was nothing of the kind. The audience was large, despite the rain, and willing to applaud whenever opportunity presented itself. Nevertheless many fled long before the final curtain fell at a quarter past midnight.

The fault lies not with Mr. Dippel, for he has mounted the work in lavish style. Neither is it with the artists, for they, headed by such stars as Messrs. Renaud, Guardabassi, Dufranne, Huberdeau and Mmes. Grenville Zeppilli and de Cisneros, did all in their power. The trouble is that the opera itself is not worth the talent and expenditure wasted on it, and for this condition composer Nouguès is to blame. He had a very respectable libretto to work upon, but the score he turned out is generally on a level with the dozens of its kind that appear annually in France and Italy only to sink into endless oblivion within a few months. The first act, the best of the five, is diluted Massenet. The fifth contains a few drops of musical rose-water. All the rest—save in a few spots—is a Sahara of dullness, bombast, and appalling vacuity.

Details of the story, having appeared last week, are unnecessary now. The scenic effects in each of the five acts were admirable. Perhaps the burning of Rome was not as impressive as had been expected, but ample atonement was made for this in the fourth act, where the wild struggle in the arena before Nero and the whole

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CLIMATE AND THE SINGER

Metropolitan Artists Find New York Conditions Ideal

New York has the ideal climate for the singer.

That is the consensus of opinions gathered on the subject by reporters for the *New York World* from the leading artists of the Metropolitan Opera Company. All praised the "glorious New York sunshine."

"I do not blame the New York climate for my cold," said Caruso. "Pooh! the cold it is nothing. I could sing, but what is the use? I would only make the vocal cords angry. If I wait a little longer it is all right, eh? In South America, at Buenos Ayres, the air is Springlike most of the time. But New York compares favorably with Buenos Ayres, and is for most singers, I should think, better than London, Paris and Milan and equal to Berlin."

Geraldine Farrar spoke with pride of the fact that she has not disappointed an audience at the Metropolitan this season. "I take care to have my apartments kept at a temperature of about 62 degrees and never permit the steam to be turned on. Steam heat is ruinous to the voice."

"New York air is wonderfully clear and there is an abundance of sunshine," continued the soprano. "Naturally the sharp changes are occasionally trying, but they are not serious. Of course during the opera seasons in London and Paris the weather usually is fine, but were we to sing in those cities during the Winter they would offer a less satisfactory climate than New York. Berlin I have always found delightful in this regard, but it is no better, in my opinion, than New York."

"Ah!" cried Mme. Fremstad, in response to the question. "Give me New York's beautiful sunshine and its splendid climate to all others where singers may sing in opera. No other city anywhere—and I have sung in nearly all the important musical centers—compares with New York in the matter of climate."

Mme. Homer practically echoed the sentiments of Mme. Fremstad: "I have not sung in South America, but in all the American cities outside New York and in Europe I have found no climate to equal that which we have right here. The air is usually dry enough and there is no humidity. Being fond of sunshine makes it a pleasure to be in New York during the singing season, for we have it in abundance."

"The New York climate is the singer's ally," said Riccardo Martin. "The sun and

Roman court brought the curtain down upon a spectacular and noisy episode that would have caused Meyerbeer to turn green with envy. The first and last acts were lovely pictures. The evolutions of Grecian dancing girls in the latter, clad in a manner that would have caused Anthony Comstock many a pang, was not the least feature of the brilliant spectacle, and derived additional piquancy in that they occurred incongruously as the lovers were breathless.

Unfortunately, most of the audience had lost interest by that late hour. Mr. Renaud, who sang admirably despite a slight hoarseness, was the acme of grace, easy dignity and nobility of bearing as *Petrone*, the worthy Arbiter of Fashion. Otherwise the part offered him no chance for a display of his histrionic gifts. Mario Guardabassi sang with tonal beauty and fervor of expression as the lover, *Vinicio*, and made one regret that the rôle did not afford him greater scope. Dufranne provided an admirable character sketch as *Chilon*, doing the most remarkable acting of the evening, and Huberdeau was a sonorous and impressive *St. Peter*. Vittorio Arimondi gave a good idea of the corpulent *Nero*, and Eleanora de Cisneros acquitted herself well of the part of his wife, *Poppea*. Miss Zeppilli, whose voice has increased singularly in richness and fullness, was *Lydie*, and Lillian Grenville sang sweetly and otherwise did all that could be done with *Eunice*. A feature of the evening was the performance of the Wheeler brothers as the two gladiators, who are much in evidence but who are silent throughout. Their gigantic stature and curious makeup caused much merriment.

There was much applause when the singers and Mr. Campanini appeared before the curtain, particularly after the arena scene. But the stampede of the audience before the last act spoke louder than words of the impression created by the opera itself. There was a delay of half an hour in starting, owing to the lateness of the costumes in reaching the opera house.

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comparative dryness of the air make for a tonic to the voice. I find no trouble with the changes of temperature, and what moisture we have I should consider beneficial rather than otherwise. Neither London nor Paris can compare with New York in the matter of climate, and I should put it above most Italian cities, and at least the equal of the best Germany affords."

"Have I not sung here for twelve seasons?" demanded Scotti with arms outspread. "Of course the New York climate is best for the singer. Better than Milan, than Paris, London or any other city where I have sung in this country and abroad. The air is fine. The sun is fine, and the changes—pooh! I do not mind them."

"Briseis" Excerpts at the Metropolitan

Those who did not hear the performance of Chabrier's unfinished opera, "Briseis," at the MacDowell Chorus concert in March will have an opportunity to hear one of the great choruses from the above work at the next Sunday night concert at the Metropolitan Opera House, when the MacDowell Chorus, under Kurt Schindler's direction, will take part in the regular program, singing the Hymn to Apollo from "Briseis" and also the folksongs and dances from Borodine's opera, "Prince Igor."

Kneisel's Farewell and Columbia Festival Chorus Concert

The Kneisel Quartet gave its sixth and last concert of its nineteenth season in New York, at Mendelssohn Hall, last Tuesday evening, regulation Kneisel weather not preventing a large attendance. The concert will be reviewed in MUSICAL AMERICA next week, as will also that of the Columbia University Festival Chorus, given at Carnegie Hall the same evening.

A Suggestion to Opera Composers

[W. J. Henderson in New York Sun.]

The gleeful spirit of this little opera ["The Secret of Suzanne"] is in no small measure due to its excellent libretto. And in this lies a suggestion for other composers. The present writer does not know where the Italians got this libretto, but it reads like one of those gay little French fancies which make life happy in Paris. There are plenty of such comediettas to be found. Why not gather in a few dozen of them and turn them into operettas? The one-act comic operetta has a field of its own, and it is a delightful field, too. Why could not the down-trod-

den American composer try his 'prentice hand on such things instead of aiming to be so portentously solemn as he has in—well, let no names be called. This, indeed, is dangerous ground.

POHLIG'S REQUEST PROGRAM

"Königskinder" Vorspiel Feature of Philadelphia Orchestra Concert

PHILADELPHIA, April 3.—The first of the twenty-fifth pair of concerts by the Philadelphia Orchestra, Carl Pohlig conductor, was given at the American Academy of Music on Friday afternoon, March 31. It was a request program, the works being chosen from those previously heard during the season, and was as follows:

Engelbert Humperdinck, Vorspiel, "Die Königskinder"; Beethoven, Symphony No. 5, in C Minor, op. 67; Franz Liszt, "Les Préludes," symphonic poem; Richard Wagner, "Wotan's Farewell" and "Fire Music," from "Die Walküre."

As a work for performance at a symphony concert the present "Königskinder" Vorspiel is somewhat less well suited than the original "Königskinder" Overture written for the play, although the musical thoughts in both are the same. The difference lies in the fact that the original work was an out and out overture and therefore more complete in itself, while the present work is a "Vorspiel" in a Wagnerian sense. Mr. Pohlig conducted it with enthusiasm, putting into it more dramatic vigor, perhaps, than is desirable for a work which is, after all, an exposition of a fairy tale. He achieved a lucid exposition of the fugato, and made much of various interwoven counterpoints in the work.

In the intermission Mr. Pohlig was the recipient of a large wreath, and the orchestra stood and gave him a fanfare, amid much applause from the audience.

London's Appreciation of Sousa

[From the London Musical Times.]

Sousa's own compositions were naturally given a prominent place, and none could complain of this, for in their own sphere they are works of genius, and they are unquestionably the best medium for showing off the qualities of the Sousa band. Their orchestration is often of superb effectiveness. Some of Sousa's ideas in this connection are entirely his own. Not even Strauss has discovered the variety that can be imparted to a color scheme by shifting players, or groups of players, from one position on the platform to another. During the performance of a familiar Sousa march six cornets stepped forward to the front of the platform and gave their best to the audience, playing the tune as a kind of *canto fermo*; shortly, six trombones ranged themselves alongside and fulminated a counterpoint beneath; then piccolos stationed themselves on the other side and added a free part above, and meanwhile the remainder of the band carried on the strenuous life.

The First Steps in Opera Composing

[Reginald DeKoven in New York World.]

The fact cannot be too strongly insisted on that practical experience and the opportunity of testing their worth by production before the public is the only school in which composers may learn how to write successful operas. If we are to have American opera and a national school of American composers we must expect at first many amateurish efforts, half way successes and absolute failures. Rome was not built in a day, and perhaps the most encouraging sign of the times is the fact that, undoubtedly largely influenced by a definite drift of popular and national sentiment, managers seem now willing to give the American composer the essential opportunity to have his work performed in public.

The Munich Court Opera has engaged a young Russian tenor named Skupievsky of whom much is expected.

HOW THE MOTOR CAR IS HELPING MUSICAL CULTURE

TORONTO, Can., April 3.—"The motor car is doing more for the musical culture of the people on the American prairies than any other conceivable agency," declared Frederic Shipman, director of the season's tours of Mme. Melba and Mme. Nordica in an interview with MUSICAL AMERICA, upon his return to Toronto, his home city, recently.

"Automobiles through the thousands of towns hitherto denied the luxury of visiting musical attractions have annihilated distance and brought the farmer into such close touch with points fifty miles away as to now make it profitable to cover the prairie country with concert companies.

"I have seen this season and last how the field of the musical artist has expanded

JOMELLI SAILS FOR LONG SEASON ABROAD

Will Fill Concert Engagements in London, Paris and Munich and Sing in Opera in Munich

Jeanne Jomelli, soprano, who has been touring the country so successfully this season, sailed on the *Nieuw Amsterdam* for Europe on Tuesday last. She will have her usual vacation in Europe, but it will be interrupted this year by concert engagements in London, Paris and Munich. In the latter city she will also appear in opera. Owing to the demand for her in Europe she will probably have to prolong her absence beyond the usual time.

Mme. Jomelli has just completed her last tour of the season and in doing so sang in many of the large cities, notably Washington, with the Boston Symphony Orchestra; Milwaukee, Toledo, Houston and many others. That she is a singer of great dramatic ability was shown in her Washington numbers, Debussy's "L'Enfant Prodigue" and the "Liebestod" from "Tristan," in both of which she displayed abundant temperament, gripping her audience with the intensity of her expression of feeling.

In Houston, where she had appeared in recital before, there were numerous references to her glorious voice, the fineness of detail in her phrasing and nuance, her clear enunciation and consummate musicianship. Mme. Jomelli also won enthusiastic comment on her charming stage presence and her power of winning her audience even before she begins singing. In Houston the members of the women's club engaging her expressed their appreciation by showering the singer with roses.

Humperdinck's Peculiar Good Fortune

[Lawrence Gilman in Harper's Weekly]

Engelbert Humperdinck is a singularly fortunate composer. He is the only living music-maker who is permitted by the public and the critics to employ quite openly the style of Wagner without incurring their reproof. The result is unique. It offers the spectacle of a composer of our own time writing with entire frankness and nonchalance, and as by special warrant, in the manner of Wagner, employing his harmonic devices, his instrumental colors, his method of putting a score together—and (to resort to a contemporary elocution perfect and unequalled for condensed expressiveness) "getting away with it." That fact is sufficient in itself to confer upon Mr. Humperdinck distinction of a peculiar kind. Wagner has had descendants enough, in all conscience, within the last quarter-century; but what one of them has been able to pattern so closely after him and at the same time to win the degree of respect and admiration, the sincere affection, indeed, that is indisputably the portion of the composer whose "Hansel und Gretel" is close to the hearts of us all, and who only the other day won an authentic triumph with his newest work, "Königskinder"? It is no esoteric truth, known only to the initiate, that Mr. Humperdinck writes as much like Wagner as it is possible for any one to write without Wagner's genius—it is a recognized and admitted fact. There is the astonishing aspect of the case; that Mr. Humperdinck goes on blithely turning out music that is saturated with Wagner's influence, and yet provokes, not censure, but praise, affection, hearty admiration.

beyond all belief. In places of three hundred population on the prairies I have noticed the billing of concert artists for dates closely in succession. It was difficult to understand the wisdom of their move, and it was still more difficult to account for the presence of fifteen hundred well-dressed men and women in the town hall that night. The explanation came when I discovered outside the building a long line of automobiles stretching down the main street. They had come from a radius of from fifty to 150 miles, a distance impossible by horse but comparatively simple in a sturdy motor car. Thus it is that excellent amusement companies are playing in places which ten years ago could not have attracted the most woe-begone actor or singer."

R. B.



Jeanne Jomelli

MAX REGER MADE A COURT CONDUCTOR

Appointed General Director of Music at Meiningen—A Noteworthy Klindworth-Scharwenka Concert—Olga Steeb Again Triumphs in First Berlin Concert of Year—Leila Hölderhoff's Lieder-Abend

BERLIN, March 16.—According to telegraphic dispatches Dr. Max Reger has been appointed Generalmusikdirektor of the Court Orchestra of Meiningen, to serve from December 1 of this year.

A farewell banquet to Director Hans Gregor, the former manager of the Komische Oper, who has assumed charge of the Vienna Royal Opera, is to be given in the Kaiserhof Hotel on March 24. A committee to arrange this banquet includes Professor Siegfried Ochs, Maria Labia, Richard Strauss and others.

J. Courtland Cooper, the vocal teacher, has decided to remain in Berlin during the Summer, and in answer to many requests will organize a Summer class.

A highly interesting performance of the operatic classes of the Klindworth-Scharwenka Conservatory took place in the miniature theatrical hall of the conservatory building, on Monday, March 6. The benefit which aspiring stage artists reap from these performances on a regular stage, where they impersonate their parts in costume and under guidance of an able professional stage manager, is evident. It was astonishing to see these beginners deport themselves in a manner one usually only finds in young artists who have had some routine experience. Such is the result of systematic and conscientious rehearsing. Some splendid vocal material was brought forward. A singer like the American tenor, James Cuyler Black, can already be considered a valuable asset to any opera house. He is the kind of tenor so rarely met with—a typical tenor robusto. I heard him sing a high B flat in the tenor duet with *Amenoris* with a ringing and voluminous chest voice.

Hedwig Wolter, as well as Margarete Steingräber; Olga Corelli and Erna Ebenhöls, of the class of Mme. Blanche Corelli, also deserve special mention. The mezzo-soprano of Miss Wolter still requires the enlivening spark which the temperament of an artist at home on the stage alone can give. Miss Steingräber combines a splendid stage presence with vocal means of unusual quality which have been excellently schooled. Olga Corelli and Miss Ebenhöls possess a temperament which predestines them for an operatic career. The program consisted of scenes from various operas, "The Merry Wives of Windsor," "Aida," "Waffenschmidt" and the terzetto from "Der Freischütz," which had been staged with professional care by Felix Dahm, stage manager of the Royal Opera of Berlin.

The ninth symphony evening of the Berliner Concert Verein on Thursday proved of customary interest. Conductor Joseph Stransky presented the large audience in the Blüthner Saal with that by no means universally admired Liszt composition, "Symphony for Dante's *Divina Commedia*." Stransky, although, as ever, keen, alert and imbued with the desire to attain the best that is possible with the material at his command, could not, of course, arouse enthusiasm for a work which did not appeal to the majority of the hearers. When we think of the Blüthner Orchestra as it was last year, however, we must agree that its progress has been enormous under this conductor's careful training.

The second part of the program was devoted to the Mendelssohn Concerto for violin played by the soloist of the evening, Joska Szigeti. The orchestral accompaniment here did not prove as reliable as might have been desired, and the irritation which the slightest inexactitude may cause a sensitive artist must have affected the soloist, for his renditions were not as equable as we are accustomed to hear from him.

Olga Steeb's Concert

The first concert of Olga Steeb, the California pianist, which had been looked forward to with much expectancy, took place in the Sing Academy on Friday evening before a large and highly interested audience. This was the first of three concerts—each composed of three concertos with orchestra—which Miss Steeb will give within the short space of thirteen days. Miss Steeb unquestionably has very unusual talent, especially when we consider her youth. Since her début here last season her technic has been developed; her musicianship is astonishingly profound and her touch produces a singing tone of superb quality. Just how far her powers of musical conception are developed we are not as yet ready to say, after hearing her play but Chopin and Liszt. But the interpretations of the latter, especially, were so clean-cut, so beautiful in the shading of

every phase that it was but natural for the audience tumultuously to demand an encore. For this Miss Steeb chose the Mendelssohn-Liszt Wedding March of the "Midsummer Night's Dream." The pro-



Olga Steeb, the Los Angeles Pianist, Who Is a Warm Favorite of Berlin Concertgoers

gram, played with the assistance of the Philharmonic Orchestra, under Dr. Kunwald, consisted of: Schumann's Concerto in A Minor, op. 54; Concerto in F Minor, op. 21; Chopin, and the E Flat Major Concerto of Liszt.

Leila S. Hölderhoff's second *lieder-abend* in the Klindworth-Scharwenka Saal on Saturday drew a large audience, in which many well-known Americans were conspicuous. Miss Hölderhoff's program was extensive and varied, comprising works of Caldara, Scarlatti, Pergolesi, Händel, Brahms, Grieg and Debussy. Miss Hölderhoff is to-day well launched on a professional career, being in fact extraordinarily in demand for a singer who made her début but last Winter. Her voice, which is rapidly growing in beauty, is as clear as a silver bell and she has a wealth of musical and artistic feeling. Her tone production and enunciation, preferably in German, give proof of excellent schooling. Although I have known Miss Hölderhoff as a singer for some time I was very agreeably surprised at the abundance of temperament which she displayed in "Wie Komm ich denn zur Tür herein," by Brahms. As atmospheric impressiveness, which the other Brahms songs of her program required, has ever been Miss Hölderhoff's forte, we were justified in expecting the effective renditions which we heard. The singer was in splendid voice and was enthusiastically applauded after all her numbers.

On the same day, in the Sing Academy, I was able to hear only a concerto for piano and orchestra in E Minor by Henry K. Melcer, which that admirable pianist, Ignaz Friedman, tried with all his eminent virtuosanship to assist to a success. But with such material the best of pianists or orchestras must fail. And why Henry K. Melcer, whom we know in some of his other works as a musician to be taken seriously, should allow himself to get lost in such a musical jungle of disconnected, meaningless chords is not to be explained.

American Pianist in Concert

The second concert of Marta Milinowski, an American pianist, in Bechstein Saal, showed Miss Milinowski to vastly superior advantage over her first concert. Her program consisted of numbers by Bach-Busoni, Mozart, Schumann, Chopin and Moszkowski and was performed so satisfactorily and with such artistic expression that the audience warmed to her enthusiastically. Miss Milinowski's chief strength is unquestionably in her musical and artistic conceptions. There were moments, especially in Schumann's "Kinderszenen," when her tempi might have been disputed, but the charm which these beautiful compositions require was there. The good-sized audience accorded the pianist frequent and generous applause.

At the last popular concert in the Philharmony on Tuesday, Dr. Paul Ertel's symphonic poem, "Hero and Leander," was played with excellent success. The work

represents, with a very expressive tone-coloring, a "Sunrise on the ocean," "Dream of love," "Storm" and "Death and reunion." There are many interesting features in the composition which Ertel has instrumented with true regard for atmospheric and tonal effects. The large audience acclaimed the work and the composer.

Next door the German concert soprano, Julia Culp, sang songs of Schubert, Chopin and Beethoven with her own inimitable charm. The sudden transition from child-like naïveté to passionate ardor, of which this splendid artist is capable again and again, compels admiration. Miss Culp possesses vocal material the equal of which is not readily found. It often causes regret that we are not to hear her in some dramatic soprano rôle on the operatic stage.

In L. Leslie Loth, who gave a joint concert with the violinist, Jacoba Schumann, in the Sing Academy on Tuesday we became acquainted with a pianist of ability whose schooling and natural musical talent qualify him to interpret most of the piano literature of the day. His tone is powerful, his technic well developed and his careful regard for rhythm is highly to be praised.

Maggie Teyte's Success

And last, but very far from least, it gives the greatest pleasure to speak of Maggie Teyte, the young English soprano, who gave a concert in the Hochschule der Musik and whom we shall probably have occasion to admire on the operatic stage in the near future. Her success was nothing less than brilliant. She combines a strong personality with a voice so remarkable that one is astounded, in view of her slenderness and delicate appearance. She has an amount of temperament not often met with. It is not so much the sensuous beauty of the voice which appeals as the electric, fresh and youthful quality it possesses and above all the perfect utilization of the smallest atom of tone. And this voice, with an exceptional charm, is absolutely equalized throughout all the registers. Her interpretative talent also is far above the ordinary, so that the frantic enthusiasm of the audience was not to be wondered at. Miss Teyte sang songs of Italian and French composers only.

William A. Bunsen, the American violinist, has decided to make Berlin his permanent home and will teach here. He recently married his fellow teacher, Norma E. Luth, of Kansas City. O. P. JACOB.

Another and Bigger Troupe of Russian Dancers Coming Next Season

In addition to Pavlova and Mordkin and their company of Russian dancers, there will be another organization from the Russian Imperial Ballet to visit this country next season. Negotiations were closed recently to bring over a larger section of the Imperial Russian Ballet than that which accompanied the two "star" dancers this year and to have them appear in New York under the management of the Metropolitan Opera Company and on tour under the management of Max Rabinoff and G. P. Centanini. This company, said to be one of the most costly amusement undertakings ever launched in America, will include the famous male dancer, Nijinsky; the graceful Karsavina, who delighted Parisians last Summer; Fedorova, who was also one of the troupe seen in the Paris Opera, and an army of others. They will be under the personal direction of Serge de Diaghileff. The traveling organization will number almost 150 persons. Only the largest cities of the United States will be visited.

Pavlova and Mordkin are to return also and will appear in five productions, the scenery of which will be painted abroad by Ivan Karovine, a landscape painter of Moscow, and Paul Paquereau, whose pictorial setting of "Orfeo" in the Metropolitan Opera House has won so much admiration. Mr. Mordkin will supervise the work.

"Elijah" Finely Given in Pittsfield

PITTSFIELD, MASS., April 3.—Not since the May festivals were held in Pittsfield has a Pittsfield audience enjoyed a musical treat as much as Mendelssohn's oratorio, "Elijah," which was given at the Methodist Church last Friday. There was an audience of 1,500 persons.

The concert was arranged by Charles F. Smith, director of the Methodist Church choir. He enlisted the best musicians in the city in the cause and succeeded in getting a chorus of 150 voices together, which made one of the strongest choruses heard in Pittsfield in many years. There were twenty-seven men in the orchestra, including ten from the Boston Festival Orchestra. Charles F. Smith was director and Ruth Savage, organist of the Methodist Church, presided at the organ. The distinguished vocal soloists were Caroline Hudson, of New York, soprano; Mrs. Bertha Cushing Child, of Boston, contralto; Lambert Murphy, of New York, tenor, and Claude Cunningham, of New York, baritone.

W. E. C.

CHICAGO OPERA PLANS

Two Eastern Visits Likely Next Season
—Most of the Artists to Remain

According to present plans of Andreas Dippel, general director, the Chicago-Philadelphia Opera Company will make two visits to the East next season, instead of one, as this year. The idea is to take the company to Philadelphia for three weeks at the beginning of the season, and during that time to give one performance each week in New York and Baltimore. Then will follow a twelve weeks' Western season with probably some incidental excursions to other Western cities. Four more weeks of opera in Philadelphia, with further weekly visits to New York and Baltimore, will come at the end of the season.

The personnel of the company will remain practically the same, it is said, though there is a report that Maurice Renaud will not return and Eleanor de Cisneros will go to Australia with Mme. Melba's opera company. Mary Garden is expected to make her first appearance of the season as *Carmen*, and it is likely that she may sing *Ariane et Barbe-Bleue*. The rôles of *Tosca* and *Suzanne* in "Suzanne's Secret" are also suggested for her, and she may make her long-deferred appearance in "Aphrodite."

WOULD EXCHANGE SINGERS

Kaiser Urges System Like That Governing German and American Professors

BERLIN, March 29.—The interchange of German and American singers by a system similar to that by which university professors of the two countries are exchanged is said to be a new scheme of Kaiser Wilhelm. The Kaiser broached the subject in an interview with the American baritone, Putnam Griswold, of the Royal Opera, and said that he thought that the regular appearance of German artists on American stages and of Americans on German stages would prove as important and valuable as has the exchange of professors.

The Emperor was influenced to announce this opinion by recent criticism of the employment of American singers at the Royal Opera House.

Clarence Adler and Helen Waldo Lafayette (Ind.) Recitalists

LAFAYETTE, IND., March 27.—Clarence Adler, pianist, was presented to a large and appreciative audience at the Y. M. C. A. recently by Lena M. Baer and Mrs. Ervin S. Ferry. A program composed of Handel, Mozart, Schubert, Field, Beethoven, Kullak and Liszt numbers was given. Both in the arrangement of the program and in the performance the greatest artistic skill was displayed, making the concert one of the most enjoyable of the season, the Rondo in E Flat Major, by Field, and Octave study, by Kullak, were specially pleasing and were most heartily applauded.

Helen Waldo, contralto, gave a delightful program of children's songs in costume at Fohler Hall, March 14. She was greeted by a large assemblage and her auditors were charmed by her novel work.

William F. Jenkins, organist at the Second Presbyterian Church, St. Louis, and Mrs. MacClamrock, soprano, of Frankfort, Ind., dedicated the organ at Trinity M. E. Church Monday evening, March 13. As the organ was not completed the program will be repeated in a few weeks by Mr. Jenkins. Mrs. MacClamrock disclosed a sweet soprano voice in songs by Schubert, Dal Riego, Cadman, Salter and others.

L. M. B.

Caroline Hudson-Alexander's Spring Bookings

Caroline Hudson-Alexander, soprano, despite an already crowded season, is heavily booked for the Spring. Her engagements include recitals, festivals and oratorio appearances during April and May in Defiance, O.; Lindsborg, Kan.; Gloversville, N. Y.; Paterson, N. J.; Allentown, Pa.; Malden, Mass.; Scranton, Pa.; Brooklyn, Meadville and Collegeville, Pa., several of these cities taking her for more than one appearance.

Charles Anthony in Boston Recital

BOSTON, April 3.—Charles Anthony, pianist, gave a program of much interest to an audience of good size in Jordan Hall last Thursday afternoon. In the Prelude, Fugue and Variations of César Franck Mr. Anthony was assisted by Harold B. Simonds, organist. The other numbers on the program were as follows:

Prelude and Fugue, E Minor, Mendelssohn; Prelude, No. 25, and Impromptu, F Sharp; Chopin; Papillons and Romance, Schumann; Rhapsodie, op. 119, Brahms; Reflets Dans l'Eau, and Valse, "La Plus Que Lente," Debussy; Study in Form of a Waltz, Saint-Saëns.

D. L. L.



Dear MUSICAL AMERICA:

Well, now that we have heard Dukas, the one cry that I have to utter is, Back to Debussy! Back to Debussy with his conservatism, his melody, his sane, good old-fashioned kind of music. These moderns are ruining the art, and I am filled with unutterable longing for the classic masters.

Back to Debussy, I say.

* * *

Some years ago a man, for whose musical judgment I have very considerable respect, even if he lives in Denver (please let nobody write me letters from Denver about this, I am very fond of the place) said to me, "the older you grow the more you will like Brahms."

Well, I have grown a little older since then, and somehow or other I do not seem to be making the proper headway. I have an inner sense, although I know there are many who think that I have no sense at all, which tells me that I have gotten all that I can out of Brahms—that I have gotten down to the comparatively little that is pure spirit in his work, and have separated it out from the mass that is technic and "head-work." There are a good many moments of exquisite lyrical beauty in the compositions of Brahms, but such moments will not last one forever. There comes a time when one has extracted all the nourishment that there is in them.

I fear that Brahms played in bad luck. Did you ever think of this?—That there he was, in his dusty and musty old way, working out big Teutonic forms just at the very moment when the whole musical world was on the verge of making a mad plunge in a totally different direction? Scarcely had Brahms got his somewhat cumbersome formal extensions of lyrical ideas into shape than the world suddenly discovered that what it wanted was "atmosphere"—the half-tints, drabs, and mauves, in music, without form, if they could be had in that way.

I am afraid that Brahms's gray matter did not work fast enough, and that he listened rather to friends, who told him that the mantle of Beethoven had fallen upon him, than to the still small voice which might have guided him more truly.

Not that Brahms should have tried to make a Debussy out of himself. What a horror that would have been! But it would have done him much good if he had learned to distinguish the part of him that was logy and heady from the part that was lyrical and sincere, and had disposed of the former.

I do not see any reason why a German to-day, if he could really get down to his vital spark, should not be as pleasing an artistic figure in the sight of the world as a Frenchman. It is assumed that the Frenchman by his very nature inclines to ridicule all that is heavy, and leaps to the expression of that in himself which is spontaneous and springy.

However, this is not an anti-Teutonic document. If anything is worse than a ponderous Teuton it is a Frenchman who conceives himself to be profound.

* * *

Let not the authors of our "Natomas," "Sacrifices," and "Twilights" think that they are first in the field with subjects dealing with the wars with America's neighbors. I have a letter from Clara A. Korn, well known as a composer, telling of an opera which she began several years ago which deals with the Spanish-American war, and which opens in Key West.

From the samples of the libretto which the author-composer sent me I take it that this opera has satirical as well as romantic significance. At all events, *Stuyvesant Jones van Smyth*, doing sentinel duty which he does not enjoy, seems to represent a New Yorker who made himself conspicuous during the hostilities.

The Metropolitan Opera Company has not yet announced when it will produce this latest American opera.

The drummer of the Cincinnati Orchestra was recently, for a moment at least, a very disappointed man. Leopold Stokowski and his players recently gave a concert in Buffalo at which Olga Samaroff was the soloist. Stokowski gives out an enormous amount of energy when he conducts, and to refresh himself for the renewed attack after the intermission usually has a glass of water, or perhaps even a bottle of beer, handy in the green room. In the present case I believe it was the latter.

At the close of the concert Mme. Samaroff was still sitting in the green room, having placed her chair behind the door to avoid a draft, and the bottle, only half emptied, was still resting upon the table. After the last chords of the "Pathetic" the drummer was the first to leave the stage. Seeing himself in such a paradise as a room apparently empty of people, but not of refreshing beverage, he made a plunge for the bottle. Just as he seized it he caught sight of Mme. Samaroff and his jaw dropped, but not for the originally intended purpose. Crushed and crestfallen he slunk away.

Mme. Samaroff, leaving a town in the Middle West recently, where she had given a concert, fell into conversation with a woman on the train. The conversation turned upon music, and the stranger asked the pianist if she had been to Mme. Samaroff's concert. Mme. Samaroff said that she had. The woman then told her that her husband had heard the concert, and that he had said that "Mme. Samaroff had a fiery temper in music, but he would not like to live with it!"

* * *

There is an essay yet to be written upon the compositor as seen by the author. It must be understood that the compositor is a very well-educated man. Nothing delights him more than to trip up the author, and the queries which the author finds on the margin of the proof which he receives are sometimes quite a shock. Truly, the author proposes and the compositor disposes—which I hope you will not think a sacrilegious statement.

Now, you know that if there is a line or a stanza of poetry in your copy, it is not set up like the regular text but in verse form. There must be no ambiguity in the mind of the compositor. It is very frequently that the superior mind of the compositor detects one in such crimes as split infinitives, and words of doubtful authenticity (he is very fond of his knowledge of what is in the dictionary and what is not). But something really novel happened the other day.

I had occasion in writing an article to quote two lines of Walt Whitman's "By Blue Ontario's Shore," and wrote it out plainly enough in verse form, as I thought, for any fool compositor to recognize it as such. Evidently, he looked at the somewhat scraggly Whitmanic lines, read and re-read them probably, and then wrote in the margin against them, "Is this poetry?"

In sober earnest, what could I answer him? Little the perplexed man realized the profundity of his interrogation—that it is a hard nut which for these fifty years the world has been trying to crack. But was it not naive in him?

* * *

One of my trials, as "Mephisto," is that I have to be the repository of everything which those about me think is amusing or germane to my sympathies. My well-meaning associates continually load my desk with things which they think I ought to muse about. As if I did not have enough resource in the deep and dark depths of such a soul as mine, which has, of course, summed up all experiences, especially those of a shady and interesting nature.

For instance, here comes a fellow and lays on my desk a program of a "Thanksgiving Concert under the Auspices of the Ladies' Cemetery Association of Laurel." The pleasure which it might be possible to extract from this is scarcely subtle enough for your truly civilized man. This goes way back to the days of Mark Twain, and his story of the transportation of the supposed remains of a deceased gentleman in a baggage car, which finally turned out to be a shipment of Limburger cheese.

Those were the good old days of American humor, but the nation is becoming more subtle. The program, needless to say, was made up alternately of hymns and funeral marches.

* * *

Who is this Henry F. Urban, of Germany, who says that we have no satirists in America? Is he the Berlin critic and teacher? It matters not. He is a critic of American letters and character even if not of Berlin music. But, then, Berlin music nowadays is American music, is it not?

Herr Urban says that a satirist is a writer who slashes the weaknesses of his fellow men; he is a keen diagnostician, who recognizes better than all others do what ails a patient. Such a being, says Herr Urban, we cannot endure in America, because of the "laughable self-deification which makes us unable to endure the truth."

I fear that Herr Urban is, himself, not a good diagnostician. If any nation ever dug into the unpleasant truths about itself this one has done so in late years. But somehow we have come to prefer to take our medicine in the muck-raker capsule, rather than in the form of satirical pills.

"There must be no unveiling of American weaknesses in America!" I am afraid the gentleman has not delved into the tons of the "literature of exposure" with which America has lashed itself in the last decade. I fear me that Herr Urban, taking pride in the ancient distinction of his land, forgets that we are a youthful country, that youth is seriously bent upon accomplishment, and that it is only when a man has reached a certain age that he begins to reflect in a manner productive of satire. The dead-in-earnest Attic dramatists came first and only with a more senile and sophisticated age did Aristophanes arise. I have it! Herr Urban is jealous of our youth. Cheer up, Hochgeehrter Herr, we, too, will become senile and satirical in due time, and b'gosh, when we do once make up our minds to turn out a satirist we will turn out one that can lick all the Greek, German, and other dago satirists that you can bring into the ring.

Why, I think I will write a world-beating satirical opera myself just to show you that you don't know what you are talking about.

Moreover, do you ever read "Mephisto?"

* * *

What kind of a painter would one be, do you think, who lets himself be known as "Lohengrin," and is associated with Mrs. Belmont's political equality association. It is said that the club knows him only as "Lohengrin." I presume that no one else knows him as anything at all. Anyway, a picture of Mrs. Belmont painted by "Lohengrin" adorns the walls of the club's headquarters. This mysterious personage is known to be a German who went to the club to scoff, but remained to paint. He is a devotee of Wagner and is interested in the orchestra of the Belmont club. Why does not Mrs. Belmont develop this orchestra a bit and put it in the field with a series of symphony concerts? We need a symphony orchestra in New York City.

* * *

Here is another one of those infernal clippings that someone has put on my desk. Still this one has possibilities. The little squib is cut away from the context so I cannot say what the article is about, but it looks as if it were probably a discussion of musical therapeutics in the form of questions and answers. Perhaps it is a part of an examination paper at a normal school devoted to this science. Anyway, here is the question:

"What special works would you suggest as practical in a large institution for the feeble minded?"

Why, I don't see anything hard about that. They are the works of Mendelssohn, Meyerbeer, Gade, Reinicke, and Dukas, of course.

But that is not the answer given on the printed slip before me.

* * *

Charles W. Clark, the baritone, who has just come from Paris equipped with a mature and authoritative lyrical art, is having a quiet laugh at the critics who criticised his French pronunciation in the three "Ballades of Villon," with which he made his re-entry into America with the Damrosch Orchestra a couple of weeks ago.

Just before leaving Paris Mr. Clark sang these ballades at a Sechiari concert at the Marigny Theater on March 5, with Debussy conducting. The concert was on Sunday afternoon, and Mr. Clark had received the songs, with which he was entirely unfamiliar, on the Thursday evening preceding. He rehearsed them Saturday and sang them without notes at the Sunday concert. Afterward, the composer said to him, "You do not have as much trouble as the French singers do with the language."

Debussy was entirely sincere. The fact is that the French of these "Villon Ballades" is old French which is not only spelt differently from modern French, but also pronounced differently. The French are so accustomed to their own modern language that they have considerable difficulty in breaking away from it far enough to pronounce this archaic French, whereas a foreigner finds no more difficulty in imitating perfectly these archaic pronunciations, once they are given to him correctly, then he does the modern French sounds.

Well, Mr. Clark sang the Ballades here, and a number of the critics remarked that his French pronunciation—diction, I believe it is customary to call it—was off. On the same day that these criticisms appeared in New York Mr. Clark had a letter from Paris containing all the Parisian reviews, all of which commended him highly for his skill in pronouncing the old French.

Hence the smile on the face of the tiger!

* * *

Out of the mouths of babes one may, according to the tradition, expect wisdom. But it is a poor rule that has no exception.

Little girls are more apt to be appealed to through the eye than through the ear. That is, a visible fairy tale is more likely to impress them than an audible one. This preference for things seen would have amused the genial Professor Humperdinck on one occasion. Someone, learning that said little girl had just been to "Hansel and Gretel," asked her how she liked it.

"I liked it very much," said the little girl, "all but the music."

I feel somewhat the same way about "Ariane et Barbe Bleue."

Your,
MEPHISTO.

DEBUSSY'S "ASSAULT ON CLASSICAL MUSIC"



A New Debussy Cartoon, from "Le Courier Musical," Entitled "Debussy's Assault on Classical Music"

Sir Edward Elgar at Symphony Concert

The English composer, Sir Edward Elgar, was the guest of the Symphony Society of New York at its last Sunday afternoon concert at the New Theater. When Sir Edward went to his box Walter Damrosch from the stage led a round of applause which the distinguished visitor acknowledged with a bow.

Ellison Von Hoose to Tour America Next Season

Ellison Von Hoose, American tenor, who has had much success in opera abroad, and who has been singing in Italy this past season, is to tour America next year under the management of Haensel & Jones.



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THE INCREASING APPEAL OF "ARIANE"

Repeated Hearings of Dukas's Opera at Metropolitan Strengthen
Admiration of Its Numerous Beauties—Alma Gluck's Success
as "Mimi"—The Russian Dancers' Farewell

BY far the most important operatic event of last week at the Metropolitan Opera House—as it is also likely to be of the remaining season—was the American première on Wednesday evening, March 29, of Dukas's "Ariane et Barbe-Bleue." The musical and dramatic features of the opera having been discussed in detail in last week's issue of *MUSICAL AMERICA*, it is unnecessary to dwell upon them again at length. It should be said, however, that repeated hearings of this opera reveal beauties that pass quite unsuspected at first and serve to intensify considerably those already noted. It will be surprising indeed if the public does not become enamored of the first act, with its very melodious jewelry episodes, in which Dukas does wonders in the development of a single theme; also with its hauntingly beautiful woman's chorus of archaic character—a melody treated in the orchestra with masterly skill throughout the rest of the opera.

There was an audience of very good size on Wednesday night and it would probably have been even larger had the weather been propitious. The applause at each curtain was most enthusiastic, though, as the opera is not of a type to make its total appeal immediately, the ovation was doubtless intended mainly for Miss Farrar and the others of the cast. The American soprano sang even better than at the dress rehearsal and brought into her interpretation a poetic beauty not quickly to be forgotten. She had seven recalls after the opening act and fourteen after the second. There were bravos and cheers for Mr. Toscanini when the prima donna brought him before the footlights. The great conductor succeeded in restraining his men better than at the rehearsal.

The stage pictures were a source of much pleasure, particularly the close of the second act, where Dukas has constructed so wonderfully fine a musical climax. The first part of this act still refuses to be conducive of enthusiasm, for, despite the fascinating bite and sting of its dissonances, it remains for the most part dull. There is considerably less Debussy in the third act than first impression leads one to believe, and there is none at all in the piquant "Parsifal" flower maiden scene at the opening. Musicians will find much to admire in the intricate polyphony of the orchestral upheaval at *Bluebeard's* return and all will be struck by the analogy between the cries of the wives and those of the *Valkyries* in "Die Walküre."

After the opera most of the audience remained to see the divertissement by the Russian dancers, who scored their customary triumph.

"Ariane" was repeated before a large audience last Monday evening. Miss Farrar and Mr. Toscanini were again singled out for especial applause. Many who had seen the first performance returned to renew acquaintance with the work, and, from conversation overheard in the lobbies between the acts, it could be gathered that the music has made a deep impression upon discriminating operagoers.

"Königskinder" on Saturday night drew the customary large audience. The cast was the same as on previous occasions and so was the applause of the hearers after every act. It is a striking fact, one well calculated to amaze veteran operagoers that not a single person left the parquet before the final curtain—surely the greatest tribute of operatic popularity that New York can afford.

Alma Gluck's "Mimi"

Alma Gluck appeared as *Mimi* for the first time this season when "La Bohème" was sung Thursday afternoon of last week. It was a pleasure unalloyed to hear her fresh, sweet, clear tones, and she is possessed of the youthfulness, personal charm and simplicity of appeal in acting to make poor *Mimi's* part in the drama as tellingly expressive and appropriate as well could be. The part seems peculiarly suited to her and the applause that rewarded her efforts was spontaneous, emphatic and prolonged. Her delivery of her music was in all ways artistic.

Mme. Gluck had the assistance of an exceedingly sympathetic and able *Rodolfo* in Riccardo Martin, who sang the part for the first time this season. He has seldom sung anything better, and he made one wish that he would sing the rôle oftener for us. He had many curtain calls. Miss Alten and Messrs. Scotti, Didur and De Segurola were in their customary rôles.

Smetana's "The Bartered Bride" followed on Thursday evening and was given

in conjunction with the first act of Delibes's "Coppelia," danced by Pavlova, Mordkin and their fellow Russians. There was the regular cast in "The Bartered Bride," including Miss Destinn, Messrs. Jörn, Goritz, Reiss, Witherspoon, Ruydsael



Alma Gluck as "Mimi" in "La Bohème," Which She Sang with Marked Success Last Week at the Metropolitan

and Mmes. Mattfeld, Wakefield and Gluck, the latter singing *Esmeralda* in spite of the fact that she had appeared as *Mimi* in the afternoon. "Tosca" had another repetition on Friday evening of last week, again with Mme. Fremstad's musically admirable and emotionally forceful and sincere impersonation of the much tormented *Floria*. Mr. Martin gave an uncommonly good account of himself as *Mario* and Mr. Scotti's incomparable *Scarpia* completed the trio of important personages. A divertissement by the Russian dancers followed.

Farewell of Russian Dancers

Mmes. Gadski and Homer and Messrs. Slezak and Amato made a distinguished quartet for "Trovatore" at the Saturday matinée and their presence drew a capacity audience which listened to the old tunes with undisguised delight. Afterwards came again the Russian dancers, and their appearance this time marked the last of the season for Mikail Mordkin. He and Mlle. Pavlova once more stirred high enthusiasm. Mlle. Pavlova had a farewell performance all to herself Monday afternoon, and it was a big triumph for her, too. She introduced a novelty called "Chopin," in which that composer was represented at the piano, while Mlle. Pavlova and her assistants undertook to indicate in the dance the emotions that were at work within him as he composed. A fiery Spanish dance to the music of Rubinstein's "Toreador et Andalouse," performed with M. Morosoff as a partner, was Mlle. Pavlova's most popular number. She was recalled ten or a dozen times. It had been originally intended that Lydia Lipkowska, the Boston Opera soprano, should assist her compatriot, but she was prevented by illness. Instead Marie La Salle-Rabinoff sang the mad scene from "Lucia" and the "Caro Nome" from "Rigoletto" in a way that gave much pleasure.

Dinh Gilly, Lillia Snelling, Sigismund Stojowski and Mme. Gadski were the soloists at the Sunday night concert. Miss Snelling sang three songs by Hue, Rachmaninoff and Huhn very sweetly and effectively and was well received, and Mr. Stojowski played two movements from his piano concerto in F sharp Minor. They proved to be melodious, well scored and effectively written for the piano, and Mr. Stojowski distinguished himself in their rendition. He was recalled many times. The second part of the program was devoted to Wagner. The "Tristan" prelude and finale, the "Ride of the Valkyries" and the "Götterdämmerung" finale were given. Mme. Gadski sang the *Isolde* and *Brünnhilde* music with glorious plenitude of voice and her customary fervor of expression. Mr. Hertz's conducting was admirable, as always.

Comments on "Ariane"

Following are some of the comments of the press on the première of "Ariane et Barbe-Bleue":

The most original opera, musically, in a season

of world premières in New York, "Ariane et Barbe-Bleue," is a little treasury of modern French explorations of tone.—W. B. Chase in *Evening Sun*.

But even in its best constructed parts it is full of excruciating dissonances which make the sensation of hearing it about as pleasurable as having a tram car run over one's foot.—H. E. Krehbiel in *The Tribune*.

The most significant thing about "Ariane et Barbe Bleue" is that one's admiration of it grows rapidly with repeated hearing. Including several rehearsals, the present writer has heard it four times, and his enjoyment of it has increased steadily; also his respect for Dukas's musicianship and inventive power.—H. T. Finck in *Evening Post*.

That the music of Paul Dukas, written to the book of Maurice Maeterlinck, is unlikely to carry a message of popular appeal appears evident; but it will interest musicians and music students and provide a topic for discussion that should last until the close of the season. Judging from the attitude of the majority at last night's performance the new opera lacks entertaining qualities, dramatically as well as musically.—Pierre V. R. Key in *The World*.

But on the whole this is an admirable score. The music has logical sequence. The thematic ideas are neither too numerous nor too eager to enter into details. The climaxes are excellently prepared and disclosed. The instrumentation is beautiful and characteristic.—W. J. Henderson in *The Sun*.

We can admire in Dukas's opera the remarkable skill and address of the composer, particularly in his orchestral technic. There is evident an unusual power in building up a musical edifice on large lines. As to whether there is to be felt in this music that which proceeds from a higher source than skill, learning, and wise reflection, a doubt haunts even the most admiring listener. Even in the most notable episodes of the score there seems to be more of the skill of the consummate artist than of pulsing inspiration, of ideas clamoring for utterance.—Richard Aldrich in *The Times*.

AUGUSTINE PUPILS HEARD

Mrs. Thistlewood and Mrs. Bourn Give Interesting Vocal Recital

Robert Alvin Augustine, the vocal teacher, gave an informal musicale at his New York studio on April 3, presenting two of his advanced pupils, Mrs. Hattie Thistlewood, of Cairo, Ill., soprano, and Mrs. Mary Bourn, of Bogota, N. J., contralto. Mr. Augustine played the accompaniments, thereby adding to the afternoon's enjoyment. Mrs. Thistlewood has a fine lyric soprano voice and sings with ease and admirable style. Her offerings included D'Acqua's "Chanson Provençale," the waltz song from Gounod's "Romeo," Whelpley's "The Nightingale Has a Lyre of Gold," and "With Verdure Clad," from the "Creation."

Mrs. Bourn was heard in "Che faro senza Eurydice" from Giuck's "Orfeo"; "Dearest," by Sidney Homer; "Bowl of Roses," by Clark; Schumann's "Ich grolle nicht"; Franz's "Aus meinen grossen schmerzen," and the recitative and aria "But the Lord Is Mindful," from "Saint Paul." Her voice is rich, full and even in its quality, and she handled it with much art and taste.

Flonzaleys at Cooper Union

Through the generosity of Edward J. de Copet, the Flonzaley Quartet will be heard at the last of the season's chamber music concerts to be given in Cooper Union, New York, by the People's Symphony Auxiliary Club on April 10. One of the regular dates of the quartet was canceled in order to make an appearance on this occasion possible. The program will include Mozart's G Minor Quartet, Dvorák's F Major Quartet, a Glazounow "Courante," a Haydn "Canzonetta" and a Boccherini number.

Martin for Covent Garden

Riccardo Martin has signed his final contracts to sing at Covent Garden this Spring. Charles Dalmorès will also be a member of the London company. Pasquale Amato, who has been invited to sing in Berlin, has declined, as he will take part in the production of "The Girl of the Golden West" in Rome and after that will rest until the opening of the season in New York.

English Elocutionist Here for Recitals

Catherine Dupont, a young English elocutionist, has arrived in New York and will appear in a series of recitals in which she will give her interpretation of Hindoo, Persian, Japanese and Egyptian poems. These gems of far Eastern literature will be presented by Miss Dupont in the costumes of those countries. The poems will be accompanied by a harpist of high standing.

Florence Mulford's Festival Tour

Florence Mulford begins her Spring festival tour on April 7, when she sings *Delilah* in a presentation of "Samson and Delilah" at Taunton, Mass. Mme. Mulford will make an extensive trip with the Boston Festival Orchestra, and in May will sing, as usual, at Ithaca, during the Spring Festival at Cornell University.

PITTSBURG NOT YET TO HAVE ORCHESTRA

Another Season by Visiting Organizations Next Winter

Instead

PITTSBURG, April 3—The Pittsburg Orchestra Association will not be able to organize a permanent orchestra for next season, according to a decision reached a few days ago. Instead, if the plan meets with the approval of the guarantors, the association will bring at least five different orchestras to Pittsburg.

The loss to the guarantors for the season which closed last Monday, when the Theodore Thomas Orchestra appeared in concert, amounted to \$800. A. M. Imbrie, a member of the orchestra committee, says that, where the association had seventy-five guarantors for the last season, 150 or 200 are wanted for next winter. One thousand season subscribers are desired. If these are forthcoming and if there are enough guarantors, he believes that a season can be arranged that will be of the highest order.

"With reference to the permanent orchestra," said Mr. Imbrie, "we sent out cards asking for an expression of opinion on the orchestra situation, and we received a great many replies. We also consulted with many of our friends upon whose judgment we have relied and almost unanimously we have been advised that, owing to business conditions, it is not advisable to attempt to establish a permanent orchestra for next year."

The Thomas Orchestra, which played such a brilliant program Monday night, is not new to Pittsburgers, for it has been heard here many times. It was the orchestra's second appearance here this season under the auspices of the association. The opening number was the overture "Carnaval," by Glazounow which was given with good spirit. The symphony, Tschaikowsky's Fifth in E Minor, was received with the greatest enthusiasm, particularly the second half. The concertmaster Hans Letz was the soloist of the evening and played the first movement of Joachim's second violin concerto, readily surmounting all technical difficulties. He played with splendid clearness, sympathetic touch and precision. As an encore he gave Massenet's "Meditation," from "Thaïs," to the delight of all. The program closed with Liszt's symphonic poem, "Les Préludes." Conductor Stock was given a flattering reception by the fair-sized audience.

The Philharmonic Orchestra of eighty pieces, Hans Twicky, conductor, will make its first appearance in public Friday night at Carnegie Music Hall, when it will play at the testimonial entertainment to be given Arthur G. Borgoyne, poet, musician, music critic and editor, at which time Mr. Borgoyne will give his lecture, "Thirty Years of Journalism in Pittsburg." Mr. Borgoyne expects to retire shortly from the newspaper profession. He is a member of the Philharmonic Orchestra and in addition to taking his place in the orchestra will accompany some of his friends at the piano.

Charles Wakefield Cadman who is in the South for his health writes that he is doing a little work each day, "just enough to keep my hand in." He is putting the finishing touches on his new Indian opera. Cadman's new song cycle, "The Morning of the Year," is to be one of the features this Summer of the Tali Esen Morgan festivals at Ocean Grove, with quartets, under the management of Loudon Charlton and Marc Lagen.

E. C. S.

Mme. Rider-Kelsey and Claude Cunningham for Springfield Festival

Mme. Rider-Kelsey, whose numerous recital engagements do not permit her to accept as many oratorio engagements as she would desire, and Claude Cunningham, who is regarded as one of the foremost interpreters of the role of *Elijah*, are to sing that work at the next Springfield (Mass.) May Festival, May 12. This performance will make the twenty-fifth time that these two artists have appeared together in that work.

Theatergoers Hear Titled Singer

The Theatergoers' Club of America, of which Edward Owings Towne is president, met on Sunday night at its club rooms in West Seventy-second street, New York, for a program of dramatic readings and music. The musical part of the program was to have been performed by Mr. Dolin, violinist, who, however, was absent. Instead, the audience heard Countess von Boos-Farrar, who sang the "Holy City," and was requested to give several encores. She was enthusiastically applauded, her voice and interpretation both making a deep impression.

MME. KAUFMANN IN RECITAL OF SONGS

German, French and English Selections Comprise Soprano's New York Program

An important operatic *premiere* at the Metropolitan, a big choral concert at Carnegie Hall and a downpour of rain were the opposing forces on Wednesday night of last week when Mme. Minna Kaufmann gave her song recital in Mendelssohn Hall,



Mme. Minna Kaufmann, the New York Soprano, Who Gave a Recital Last Week

New York. Nevertheless she was greeted by a large and friendly audience.

The program follows:

"Aus deinen Augen fließen meine Lieder," Ries; "Der Nussbaum," Schumann; "Auf dem Wasser zu singen," Schubert; "Er ist's," Wolf; Recitative Aria, "The Magic Flute," Mozart; "Am Meer," Stscherbatschew; "Herbst," Bleichmann; "Die Mutter an der Wiege," Loewe; "Dat aer so underliga staellen," Dannstrom; "Si mes vers avaient des ailes," Hahn; "Bonjour Suzon," Pessard; "Mother, Oh Sing Me to Rest," Franz; "Expectancy," La Forge; "Hindi Slumber Song," Ware; "Yesterday and To-day," Spross.

Mme. Kaufmann came to New York from Pittsburg four years ago, establishing herself as a concert artist and vocal teacher. Her activities in the latter field have kept her so busily occupied that she has not been heard as frequently as might be desired in the concert auditoriums.

The program she presented last week was constructed in a manner to display her attainments both in the singing of *lieder* and coloratura arias, and she gave a good account of herself in both respects. Mme. Kaufmann's voice is one of singularly beautiful quality, and she has acquired a commendable control of her resources. The German songs were delivered with intelligent understanding and dramatic effect, while the Hahn and Pessard selections had most interesting and characteristically French revelations. Throughout her enunciation, phrasing and appreciation of dramatic values were of the best.

Eugene Bernstein gave valuable assist-

ance at the piano, and Mme. Kaufmann was rewarded with enthusiastic applause and many handsome floral offerings.

YORK, PA., MALE CHORUS

Y. M. C. A. Singers Give Interesting Concert with Soloists Assisting

YORK, PA., April 3.—In the presence of an audience that filled the High School auditorium, the Y. M. C. A. male chorus rendered its eighth annual concert recently. The organization, which has won an enviable reputation by its work at Allentown and other parts of the State during the past several years, was assisted by Mary Grace Emmert, soprano; Mrs. H. L. Link, alto; and Ella M. Bennett, pianist.

The feature of the program was the initial presentation by Miss Emmert of "Would I Were the Cool Wind," a composition of Urban H. Hershey, the director of the chorus, who is also organist and choirmaster of St. Paul's Lutheran Church, this city. The choral numbers consisted of "The Trumpet Calls Away," Dow; "O Lovely Night," Spicker; "The Scissors Grinder," Flemish folk song arranged by Hugo Jungst; "Anchored," Watson; "How Lovely! How Fair!" Dredgert, Miss Emmert singing the obbligato part; "The Barks," Hastings; "When the Twilight Shadows Fall," Rowles; and "Carmena," Wilson.

The members of the chorus are as follows:

First tenors—H. R. Kraber, A. T. Scarborough, J. R. Siller, John C. Throne; second tenors, Harry Beck, J. C. E. Brockman, W. A. Eisenhart, Lester Picking and J. M. Snyder; first bassos, Albert M. Welsh, E. H. Roth, John A. Kellenberger, G. M. Heddings and H. A. Bailey; second bassos, Lambert Greenawalt, William Huntsman, Harvey J. Moore, E. J. Shenberger and D. Philip Young.

The officers of the chorus are:

President, A. T. Scarborough; vice-president, John A. Kellenberger; secretary, Lambert Greenawalt; treasurer, D. Philip Young; business manager, H. R. Kraber; librarian, J. C. Throne; director, U. H. Hershey; assistant director, H. A. Bailey.

H. R.

AMERICAN GIRL'S SUCCESS

Janet Wylie, Soprano, Gets Operatic Engagement in Alsace

MUNICH, March 20.—Janet Wylie, an American soprano, who has been spending the last year here in study, has just signed for a two years' engagement at the Opera House in Mulhausen, Alsace, Germany. Miss Wylie's success is considered remarkable as the directors before whom she sang and acted were so pleased with her performance that she was given the position of first and only coloratura singer in the company without the formality and ordeal of a "Gast-Spiel," something almost unheard of in Germany in the engaging of a young singer. Miss Wylie won the position solely on her own merit and in accepting the engagement was obliged to decline two other excellent offers. Mulhausen is a city of 100,000 inhabitants, a place of great wealth and with an Opera House that has an excellent reputation.

Miss Wylie was born in San Francisco twenty-four years ago. Her mother, as Hattie M. Gibbs, was a church soprano of distinction in New York years ago.

Bruno Huhn's New Song Cycle Receives Hearing

Bruno Huhn gave a concert March 30 in the Plaza Hotel, New York, at which was heard for the first time his new song cycle, "The Divan." It is based upon the text of Hafiz, the Persian poet, and is written for four voices. Edith Chapman Goold, soprano; Corinne Welsh, contralto; John Barnes Well, tenor, and Francis Rogers,

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baritone, were the soloists. The program also contained a number of Mr. Huhn's songs and Henry K. Hadley's quartet, "O Lady Mine." Mr. Huhn played the piano accompaniments.

New Haven Symphony Concludes Season

NEW HAVEN, CONN., March 29.—The New Haven Symphony Orchestra, Dr. Horatio Parker, conductor, gave the last concert of its present season last week, with Maud Powell, the violinist, as soloist. Miss Powell aroused tumultuous applause and had to give an encore. Dr. Parker brought forward for the first time in this country an early composition of Sir Edward Elgar, "The Wand of Youth." It was delightfully played by the orchestra, and apparently gave much pleasure. The symphony of the afternoon was Mozart's in E flat, and it was generally well performed. At the close the orchestra presented a beautiful wreath to Dr. Parker. The closing number was a performance of Victor Herbert's Irish Rhapsody. The

composer conducted, and he had a reception that must have pleased him much. He also was presented with a wreath.

W. E. C.

Frederick W. Wodell's Summer Classes for Students of Singing

BOSTON, MASS., April 3.—St. Clair A. Wodell, bass, was the soloist at a performance with orchestra of Gounod's Saint Cecilia Mass at the Brookline Town Hall recently under the auspices of the Brookline Educational Society. Alice Neilsen appeared on the program and S. W. Cole was conductor. Mr. Wodell, a pupil of his father, Frederick W. Wodell, is quite successful as an oratorio basso, though only a young man. Frederick W. Wodell is to have a Summer school, three weeks' session, at Boston in July, which offers some unique features for singers, giving opportunity for brushing up in tone production and adding to repertoire, also to acquire information as to where to find the most suitable vocal music for all purposes and how to study it—the principles of interpretation.

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CHICAGO'S BEST SCHOOL SEASON

Conservatories Report Excellent Conditions with Permanent Grand
Opera as a Big Advantage—Among the Local Musicians

CHICAGO, April 3.—Affairs in the local educational field are progressing favorably to a finish and it is announced that the school year ending within the next two months will have been the most notable in many ways that Chicago has enjoyed. While no new schools have been added locally the old ones have been well filled and it is believed that several important new additions to the educational list will be recorded early next season.

The grand opera season, which was cautiously commended by the heads of educational institutions, proved to be an undisguised blessing, and it is thought its influence during the coming season will be more potential than ever.

Members of the ensemble class of the Columbia School of Music gave an interesting concert Saturday afternoon under the direction of Ludwig Becker, the dean of the violin department. The program, as it concerned the first part, was for piano and violin. Olive Kribs and Herman Felber gave Handel's Sonata in A Major; Pearl M. Barker and Mr. Felber gave the Mozart Sonata in E Flat Major, while Mabel Lee and the same violinist gave Grieg's Sonata in F Major. Sjorgren's Sonata was given by Abbie Bissell and Marion Williams.

Lillian Hunfreville of the senior class of the Northwestern University gave an organ recital last Wednesday evening at Fisk Hall. The following evening Ethel Wright, contralto, gave a song recital at the same place.

The Ravenswood Men's Chorus, under the direction of J. S. Fearis, gave a concert at the Ravenswood Congregational Church last Thursday evening.

Mr. and Mrs. Theodore S. Bergey entertained friends and pupils with an informal musicale last Friday afternoon in the reception rooms of their school in the Steinway Hall Building. Josephine Fuchs sang an aria from "Aida," "Caro Nome" from "Rigoletto" and two songs of lighter calibre. Mrs. Bergey's pupil, Josephine Lange, played a MacDowell Etude and the B Minor ballet of Chopin, and Clarence Stroup played the Ballet of Chaminade and the "Chromatic Waltz" of Godard in brilliant fashion.

Mrs. Hatswell-Bowman, soprano, a pupil of G. A. Grant-Schaefer, gave a delightful musicale last Tuesday evening at the Music Hall in Evanston.

William Beard, bassa cantante, has organized a quartet enlisting Orpha Kendall Holtsman, soprano; Harriet V. McConnell, contralto; Roy Pilcher, tenor, and himself. The Brewer Agency has already booked them for several months this Summer.

Benjamin Paley, a clever pupil of Frederik Frederiksen, gave a program last Wednesday afternoon at the residence of Mrs. Theodore Thomas. The audience was representatively musical and approved the ambitious work of Mr. Paley.

Lulu-Jones-Downing, the Chicago composer, has written a musical setting for the reading of "The Pipes of Pan," by Cecil Fanning, which will be presented for the first time at their joint recital in this city later this month.

Alexander Zukowsky gave a very successful violin program last Tuesday at Janesville, Wis.

The Jennette M. Loudon School of Music gave a pupils' recital at the studios in the Fine Arts Building last Saturday afternoon.

Fred W. Wimberley, formerly a well-known musical factor in this city, who is now director of music in the college at Jamestown, So. Dak., writes that a festival will be given there next month under his direction, in which the Minneapolis Symphony Orchestra is to be a leading feature.

Harry Thorpe, a recent addition to the Chicago musical circle, gave a vocal program last Sunday evening at Hyde Park Hotel, made up from modern operatic music.

Grant Hadley has a remarkable soprano under his direction in the person of Laura Thiel, who gave a recital last week at Elgin, Ill., that attracted considerable attention. The young woman not only has a beautiful coloratura voice, but gifts of temperament that add to the effectiveness of her vocalism. The same teacher has a seventeen-year-old alto, Eulilia Stone, who

will shortly give a recital in this city and of whom great things are expected.

Silvio Scionti, the Italian pianist, who recently made such a pronouncedly pleasant impression at his concert in Music Hall, is scheduled to give a recital the middle of this month at Kimball Hall under the auspices of the American Conservatory.

Harold B. Challis, a former pupil of Carlton Hackett of the American Conservatory, has, during the past season, sung leading roles in a number of operas presented at the Royal Opera in Madrid.

Frank Webster, a vocal teacher who has for years taught independently and has achieved an enviable reputation in the educational line, will, next season, be associated with the faculty of the Bush Temple Conservatory. Another very desirable addition to this faculty will be Eleanor Smith, who is equally noted as an educator by reason of her work in the public schools and at various settlements.

The pupils of Mrs. Jessie Waters Northrop of the Chicago Musical College gave a successful musicale in the Rehearsal Hall last Friday night.

One of the most interesting recitals of the many given under the auspices of the American Conservatory this season was the last Saturday Conservatory recital under the direction of Adolf Weidig, devoted exclusively to Brahms. The program comprised the Trio for piano, clarinet and 'cello, enlisting Mrs. B. L. Taylor, Peter Hamburg and Hans Hess. Then came two songs for alto, "Longing at Rest," by Jennie Johnson, and "Cradle Song of the Virgin," Louise Robyn. The third section was devoted to a Trio for piano, violin and French horn, enlisting Louise Robyn, Adolf Weidig and Dr. Gustav W. Ronfort. The final feature was Quartet, op. 25, for piano, violin, viola and 'cello.

Lillian Dolgeme and Bertha Larson appeared in joint recital last Saturday afternoon in Kimball Hall under the auspices of the Chicago Piano College.

Kenneth M. Bradley, head of the Bush Temple Conservatory, will make a brief lecture tour next week, touching, among important engagements, Marcella, Mich., Curtissville, Wis., and Wichita, Kans.

Bertha M. L. Williams, a brilliant young colored pianist and a pupil of Arnold de Lewinski, gave a recital Tuesday evening in Music Hall, which showed her power and technical facility very advantageously. She opened her evening with Beethoven's Sonata Pathétique. Her playing, particularly of the Adagio, was meritorious. She gave a brilliant exposition of Kullak's "Octave Study" and big swing to Wieniawski's "Valse de Concert" and considerable color to Moszkowski's "Caprice Espagnole." She played four Chopin selections, the Ballade, op. 47; Nocturno, op. 37, No. 2; Valse, op. 34, No. 1, and Scherzo, op. 39. A good deal of dramatic fire was put into her revelation of the Verdi-Liszt "Rigoletto" Paraphrase and the concluding feature of this function, which was given under the direction of Samuel B. Garton, was Liszt's Twelfth Rhapsodie.

Clement B. Shaw gave a scenic and dramatic presentation of his translation of "The Ring of the Nibelung," including the four connected operas, "The Rhinegold," "Die Walküre," "Siegfried" and the Götterdämmerung," Saturday evening, in Kimball Hall, the musical illustrations being furnished by Juna M. Todd and Stella Price, pianists, and the Handel Vocal Society.

Elena Moneak, a brilliant young violinist, assisted by Mrs. C. Arthur Whyland, soprano, gave an enjoyable recital in Music Hall Tuesday evening. This youthful instrumentalist has good endowments and temperamental poise that should be highly beneficial for her public progress. Her readings now are rather highly colored and she evidently joys in the emotional side of the melody, her well-schooled technic giving her advantages for marked variations in tone color. Mrs. Whyland had a voice of good quality and a brilliant bravura.

Gustave Charpentier, composer of "Louise," is reported to have completed his "Orpheus" opera.

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ECHOES OF MUSIC ABROAD

London's Music Festivals to Be Resumed This Spring—Strauss's Preliminary Flattery Makes "Rose Cavalier" a Sugar-Coated Pill for the Milanese—Faubourg Idealism in New Charpentier Trilogy—Patti's Annual Reappearance to Aid Old Comrades

ONDONERS, who are English every inch in their love of festivals, applaud the revival of their annual musical meet after a lapse of nine years. It was in May, 1899, that Robert Newman organized the first London Music Festival, for which he imported from Paris the Lamoureux Orchestra. The festivals were continued in the Spring of each year until 1902. They are to be resumed this year for the special delectation of the throngs who are expected to overrun the English metropolis during the season of Coronation gayeties.

Performances will be given at Queen's Hall from May 22 to 27—six concerts in all. Instead of utilizing a local chorus or organizing a new one for the occasion, the committee has arranged to bring down the Norwich Festival Chorus to sing Elgar's "Dream of Gerontius" and Max Reger's setting of the Hundredth Psalm, which will be new there; while the Sheffield Chorus will come to do Bach's Mass in B Minor and the Leeds Choral Union, the "Passion According to St. Matthew."

British orchestral music will be represented by Sir Edward Elgar's Second Symphony, in E Flat, and new works by Granville Bantock, Dr. Walford Davies and Percy Pitt, which will be conducted by their respective composers. These, with the exception of the Pitt work, will all be given at the concert on Wednesday evening, May 24. The modern French school will be represented by Debussy's "Rondes de Printemps."

Richard Strauss is to take charge of the fourth concert, on the afternoon of the 25th. He will conduct performances of Mozart's Symphony in G Minor, his own tone-poem, "Thus Spake Zarathustra," his "Burleske" for pianoforte and orchestra and the "Dance of the Seven Veils" and closing scene from "Salomé," for which Aino Ackté has been engaged. The pianist will be Harold Bauer, who is also to play one of Mozart's concertos.

In addition to Mr. Bauer and Mme. Ackté, the soloists will include Fritz Kreisler, Pablo Casals, the Spanish cellist, and Gervase Elwes, Ben Davies, Elena Gerhardt, Agnes Nicholls, Ellen Beck, Edna Thornton, Robert Radford and the Sheffield Festival Quartet. The regular festival conductor will be the recently be-knighted Henry J. Wood.

* * *

Far from the madding crowd of press agents' ignoble strife Gustave Charpentier has kept the—well, not exactly the "noiseless" tenor, but in any case the well-poised tenor of his way. Only at rare intervals during the past six or eight years has an indeterminate hint of his actual employment been permitted to percolate through the veil of mystery that more or less surrounds his modest personality. And what a restful oasis is a modest musical personality of the creative *genre* in this age and generation of shrieking self-advertisers!

As the time approaches for a Paris *première* it is now none too soon for the composer of "Louise" to take the public into his confidence to a certain extent in regard to his latest work—a lyric trilogy, each of whose parts consists of two acts. The first is called "L'Amour au faubourg," with its scenes laid in a wash-house and the cabaret "Fêtes galantes." The second, "Comédiant," shows the "Miseria Palace" and a duel in the Viroflay woods. The last, "Tragédiant," introduces the "Naturiens" and the *faubourg* during a strike.

The central figure is a man of ardent idealism, "a hero magnanimous and humble; impulsive, obstinate, sincere; nourished on theories; convinced of having a mission; active in the face of contrary winds. Now the life of the artists attracts him, now the hermit's cell; again, he longs

to be a leader of men. He meets women, naive, impulsive like himself, who love, who suffer, laugh and sing; he would love and sing likewise. He aspires to poetry.

evening in May, in the 'Cabaret of the Fêtes galantes,' she sinks vanquished in the arms of her hero, her master, while in the background a scene apotheosis of love in the manner of Watteau is shown."

As for the remaining two parts, "from the very titles and the indication of the scenes, it is easy to imagine the *milieux* pictured," continues the enthusiastic Georges Bourdon. "How the hero conducts himself and gradually develops up to his final 'expansion,' how a stupid bullet not intended for him brutally shatters his beautiful dream, what becomes of the girl he loves, must not now be revealed, and I obey the composer's wishes in divulging nothing further."

and animation on the stage! I am full of admiration for it and perfectly satisfied. Here all the singers have voices. Here for the first time I hear my *Baron*. In Germany there are, of course, good comic bassos, but they often reveal a very disagreeable defect—they have no voice. And the orchestra? Oh, very good! Your maestro Serafin is as good as three conductors. He has produced astonishing effects."

But despite all that and more to the same purpose Milan proved unresponsive to the novelty. The first act was received favorably enough, it appears, but during the second the public began to grow impatient and gradually hisses made themselves heard in various parts of the house. In the third act the entire first part of the scene in a private room in a Vienna restaurant aroused a storm of protest. Hisses, catcalls, jeers and jibes contributed to a general hubbub. It was not until Adelina Agostinelli—known to old Manhattanites—appeared that order was restored. The last curtain fell, however, amid manifestations of widely divergent significance on the part of the Strauss partisans and antagonists. Puccini, Mascagni and others of the more conspicuous Italian composers were of the audience.

* * *

THE epigram of the hour in Germany just now is "*Wenn Richard, dann Wagner; wenn Strauss, dann Johann!*" Which, being interpreted, means, "If Richard, then (let it be) Wagner; if Strauss, then Johann!"

* * *

EUROPE'S professional singers and laymen alike are still chattering like magpies about the audacity of a Caruso in dictating such terms as he insisted upon and was granted in his contract to make three guest appearances, in "Carmen," "Rigoletto," and "I Pagliacci," at the Vienna Court Opera next Autumn. It is not the guaranteed fee—\$3,100 for each performance—that amazes. It is the "privileges." But the stipulation that while he is on the open stage or behind the curtain nobody else is to be allowed there whose presence is not absolutely required—no scene-shifter or other workman to be permitted in the *coulisses*—is due to his quite natural desire to avoid a repetition of his experience in Munich last year, when the curtain was let down prematurely and struck him on the head.

Then the condition that "the singer's *entourage*, consisting of a physician, a prompter, a secretary, an impresario and a conductor, shall accompany him on each occasion from the dressing-room to the stage and back again," is to be attributed to the tenor's fear of "Black Hand" attacks. The first concession, "permission to smoke on the stage until the rise of the curtain," while to avoid danger "a fireman is always to stand beside the singer and catch the ashes falling from his cigarette," recalls his most famous predecessor's passion for my Lady Nicotine.

Caruso's preference is for cigarettes, but Mario could not smoke cigarettes, as the paper affected his throat. His passion was for cigars, of which he smoked an inordinate quantity. The London *Daily Telegraph* recalls that it was once said that his yearly expenditure in this direction would have sufficed to keep several families in comfort. But he was a generous soul, as free with his cigars as he was with his money. The rule prohibiting smoking behind the scenes at Covent Garden was always waived in his favor.

In her recently published memoir of him, his daughter, Mrs. Godfrey Perse, recalls his visit to Spain in the "fifties." "In a tobacco-loving country like Spain, Mario's devotion to cigars met with universal sympathy, and at Barcelona the audience begged him to smoke upon the stage when he was singing—an invitation he gladly accepted, although an *Edgardo*, cigar in mouth, listening to the plaint of a *Lucia*, or a *Fernando* listening to the rhapsody of a *Valentine* and puffing a cloud of smoke into the air, did not present a picture of strict historical accuracy. On the night of his benefit in Madrid the stage was literally covered with cigars, and among them were

[Continued on next page]



RACHEL FREASE-GREENE AS "CLEOPATRA"

In the Berlin production of Enna's opera "Cleopatra" at the People's Opera the name part has been sung by the American soprano, Rachel Frease-Greene, who has firmly established herself in the good graces of the Berlin public during the past two seasons. Her début was made two years ago at Covent Garden, London, as Sieglinde in "Die Walküre" during a Winter season of opera in English.

To be powerful, to dominate—what intoxication! He would be, in succession, everything that he admires.

"He offers himself in honest regard to a pretty girl of the *faubourg* who has been able to resist all the advances, sometimes brutal enough, of the men among whom she lives. One morning, standing at the door of the wash-house, she sees this man of a 'different sort' approach and from that moment her life is fixed. She is ingenuous and pure-minded, but at the same time unprejudiced by the current conventions of the social *morale*; she longs to be loved, her lyric soul is bathed in poesy; an ode of Ronsard's conquers her and one fair

NOT to leave anything undone to insure his "Rose Cavalier" an auspicious send-off on its Italian career, Richard Strauss, equipped with a very capacious pail of liquid flattery and a very large whitewash-brush, went down to Milan to superintend the final preparations for the Italian *première* at La Scala. He took pains to apply his brush with great broad strokes before the first performance and this was, in part, the result, according to the Munich *Post*:

"I find that the Italians possess a special talent for performing operas. They have the true artistic temperament. Take, for instance, this 'Rose Cavalier.' What life

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ECHOES OF MUSIC ABROAD

(Continued from page 11.)
many cigar-cases, some of which were thickly mounted with jewels."

FRENCH tenors conspicuous in the American music season now closing will not be idle after their return to their own people. Charles Dalmorès, who has not yet had his long-hoped-for opportunity to "Wagnerize" for the opera public of this country, is to sing *Siegfried* and *Siegfried* in the "Ring" tetralogy at the Paris Opéra in June. This month, at the Opéra Comique, Edmond Clément will create for Paris the leading male rôle in Massenet's "Thérèse," which was first produced in February, 1907, at Monte Carlo, with M. Clément singing opposite Luc Arbel, his partner again now. During April, too, Robert Lassalle, one of the Boston Opera's tenors, will begin a series of appearances at the Paris Opéra.

THE results of the competition for Polish composers instituted in connection with the Chopin centenary celebration have been made known in Lemberg. Among the aspiring creative geniuses to enter the lists was one labeled Franzisk Brzezinski. The judges looked at his name, sneezed violently and awarded him a prize for his "Trvntique," a suite of three preludes and fugues for the pianoforte. If ever he should achieve greatness or have it thrust upon him and become one of the gods of lay and professional pianists, what an epidemic of hay fever it would precipitate!

Karl Szymanowski, with a sonata, kept from him the first prize in the class of larger pianoforte works. For smaller compositions Henryk Opieński, of Warsaw, and Jadwiga Sarnecka, of Cracow, were the prize-winners. The rewards for songs went to Piotr Małzynski, of Warsaw, and Felix Nowowiejski, of Cracow. Of them all the only one known beyond the confines of his own country is Nowowiejski, whose "Quo Vadis?" oratorio is gradually gaining ground in Germany.

FELIX WEINGARTNER'S official title at the Hamburg Municipal Opera will be that of *chef d'orchestre* and musical adviser to the new director, Dr. Hans Löwenfeld. Vienna rumor places his guaranteed salary at \$6,000. As the present musical director, Gustav Brecher, does not leave until 1912 Weingartner has a free year before him for the completion of his new opera, a setting of Schönher's fairy drama "The Kingdom." His only regular duties next season will be in connection with the Vienna Philharmonic Orchestra's concerts. In assuming the Hamburg post he will be returning to an early stamping-ground, as he conducted at the Hanseatic city's Stadttheater from 1887 to 1889.

BACK in Berlin in the bosom of his family—he has a daughter named Isolde, by the by—Xaver Scharwenka impresses his friends as being rejuvenated by his hurried American tour. To some of them he has divulged particulars of another contract he has taken home to Europe. When he returns to this country for 1912-13 he will make a more extended tour than his previous arrangements permitted him to undertake this season.

THREE new concert halls, with new buildings for the Academy of Music,

are to be built for the city of Vienna at a total cost of \$1,000,000, says the London *Morning Post*. The largest of these will afford sitting accommodation for 2,100 persons and will be the most spacious hall in Vienna, as the largest at present in existence, the big *Musik-Verein's Saal*, only seats 1,675 persons. It will be oblong in shape, and the decorations are to be kept in white and gold. The organ will be concealed behind gilt railings, the pipes not being visible.

The platform will be sufficiently spacious for a choir of six to eight hundred singers. By a mechanical arrangement the platform can be lowered if desired so that the choir is out of sight of the public. Space is provided for an orchestra of 100 musicians. A smaller concert room will accommodate an audience of 884 persons, and a third 533. These rooms are intended for small concerts. The three halls are to be so built that they open the one into the other. Thus when not used for the giving of concerts they can be employed as ballrooms.

Great care is being exercised in planning the entrances in order to avoid the undue crowding that now takes place at the entrances in the greater number of Vienna concert halls. Spacious cloak-rooms are also being provided, and it is hoped that the audience, assured of being able to secure their property without great effort and struggle, will abandon the present reprehensible habit of leaving the hall before the conclusion of the performance.

LIKE a hardy annual, Adelina Patti will come out of her Welsh seclusion again in the early Summer to grace the Coronation season in London. The Baroness Cederström has offered to give a concert at the Royal Albert Hall on June 1 for the benefit of her old friend Wilhelm Ganz, who was associated with her London début and who since December has been unable to continue his professional work. The executive committee organized includes many members of the nobility and efforts are being made to induce many of the lyric and dramatic stars to rally around the singing baroness in behalf of "Sing, Sweet Bird," Ganz.

MARIA LABIA, who, whatever else her memory may conjure up in connection with her one season in America, can enjoy whatever satisfaction may be inherent in the distinction of having opened the Philadelphia Opera House, is now definitely engaged, as was foretold some time ago, for the Vienna Court Opera, whither she will follow her late impresario of the Berlin Komische Oper, Hans Gregor. Her four farewell appearances in Berlin were made last month in "La Traviata," "Tosca," "La Bohème" and her best vehicle, "Tiefland."

A RECENT performance of "A Winter's Tale" at the New Theater, Oxford, derived a distinctive interest from the fact that the incidental music, with the exception of the songs, was drawn from the works of Purcell. The overture was from "Albadazar, or the Moor's Revenge," and other pieces were "The Dance of the Fairies," played after the first scene in Act II, and the overture to the "Ode on St. Cecilia's Day," played before Act IV.

J. L. H.

big minion of the law, whom he had never seen before, giving him the addresses of various publishers, etc., and finally ending up by giving him his own copy of "A Lag-and Love Song." It is a small wonder that Mr. McCormack not only has the Irish but the universal popular vote, as he makes a friend of all who come within the radius of his influence.

C. E. N.

Louisville May Festival Program
LOUISVILLE, April 3.—Miscellaneous programs for the Louisville Music Festival, May 4, 5 and 6, have been prepared by Conductor Walter Damrosch. The festival chorus of 300 adult voices and 200 children's voices (to sing in "The Children's Crusade") will have the assistance of the Damrosch Orchestra and the following artists: Alma Gluck and Pasquale Amato, of the Metropolitan Opera Company; Christine Miller, Florence Hinkle, George Hamlin, Albert Quesnel and Arthur Middleton. Alexander Saslavsky, violinist, will be the solo instrumentalist.

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SHE WON BOTH FEDERATION PRIZES

Mabel W. Daniels, of Boston, Achieves Unique Distinction as Composer

BOSTON, April 3.—The award of two prizes in the competition open to women members of musical clubs belonging to the National Federation of Musical Clubs to Mabel W. Daniels of this city is a well-deserved recognition of one of Boston's young and accomplished musicians, who has already added much to the highest types of American music. The \$100 memorial prize offered by Mrs. J. R. Custer, Chicago, for the best composition for solo performances in any field, was awarded to Miss Daniels for her song for tenor, entitled "Villa of Dreams." The other prize awarded to Miss Daniels, also of \$100, was offered by Mrs. Emerson H. Brush, Chicago, known as the Brush memorial prize, for the best concerted number, vocal or instrumental, and was awarded to Miss Daniels for two three-part songs for women's voices with accompaniment of two violins and piano.

Miss Daniels last week attended the biennial meeting of the National Federation of Musical Clubs in Philadelphia, where the awarding of prizes was made on Wednesday.

Miss Daniels is a Boston girl, daughter of the late George F. Daniels, who was for ten years president of the Handel and Haydn Society. She is a graduate of Radcliffe College and following her studies there continued her musical study under George W. Chadwick of Boston and then spent a year in Munich. On her return to America she brought out an interesting and decidedly clever book, "An American Girl in Munich." Her first published composition was a part-song for women's voices, written and produced at the time Miss Daniels was leader of the Radcliffe Glee Club. Three operettas for women's voices scored for orchestra followed, two of which were performed by Radcliffe students and one by the Vincent Club of Boston, of which Miss Daniels is a member.

Following the operettas Miss Daniels took up musical composition in a more serious vein and has written many part-songs



—Photo by Marceau, Boston

Mabel W. Daniels, the Boston Composer and Federation Prize Winner

and songs for solo voice, also one orchestral suite, two numbers of which were played at one of the recent seasons of the Pop concerts of the Boston Symphony Orchestra. She is turning her attention more toward orchestral music and may be expected to produce some noteworthy compositions in this field in the future. "In Springtime" a cycle for women's voices was finished recently and was produced this season by the Boston Singing Society.

Miss Daniels considers that the compositions which won the prizes are by far the best things she has ever written. They were finished this season and were Miss Daniels's first work since her illness. They are broader and more comprehensive in treatment than any of her previous works and unquestionably indicate her development musically.

Miss Daniels is a member of the Women's University Club, New York, and the Vincent and Authors' Clubs and the Cecilia Society, Boston.

D. L. L.

OPERA SINGERS IN ST. PAUL

Chicago Artists' International Program Draws Big Audience

ST. PAUL, April 3.—To show that the enthusiasm which marked the appearance of the Chicago Opera Company in the Winter is not exhausted a large audience assembled in the Auditorium March 22 to hear a number of Chicago operatic stars, this time in an "international song recital," the program made up of representative songs of six different nations. Mrs. F. H. Snyder managed the concert. On account of the illness of Wilhelm Beck, who had been previously announced, Mme. Rosa Olitzka fulfilled ably the task of opening the program with representative German songs. Marguerita Sylva sang French songs; Nicola Zerola's Italian songs were exceedingly well received and the artist

given credit for a voice of unusual resonant quality and power. Jeanne Korolewicz, a singer new to St. Paul, singing a language which seemed extremely foreign, gave marked artistry to her rendition of a group of Polish songs.

Caroline White, so favorably remembered as *The Girl* in Puccini's opera, again impressed by the extreme beauty of her voice in a group of American songs, and John McCormack made the message of his Irish songs a personal matter with every listener.

Against the grand opera situation in St. Paul the latest development comes through the suggestion that, instead of a week's season each Winter a series of dates be made with the Chicago company for opera once a week for a number of weeks during the Winter. This plan has its advocates, who base their argument on the fact that musicians and patrons feel that they must

hear all the operas of a short season and yet find attendance upon successive performances wearisome, so that those operas presented late in the engagement are attended by people physically and emotionally fagged. The suggestion comes from Mr. Braun, who represented Mr. Dippel on the occasion of the recital by the opera singers and is supported by Mrs. Snyder, the local manager.

F. L. C. B.

SHATTUCK'S LONG TOUR

Pianist Has Appeared in Fifteen Countries in Last Eighteen Months

BERLIN, March 25.—Arthur Shattuck, the pianist, has just returned to Berlin after a most successful tour of the Continent. In all he has appeared in fifteen countries during the last eighteen months, including England, France, Germany, Austria, Hungary, Servia, Iceland, Sweden, Finland, Italy, Roumania, Norway and Turkey.

His most pronounced successes were scored in Berlin, Leipzig and Vienna. In the latter city, where Busoni, D'Albert and Lamond had just appeared, he was hailed as the peer of any of them. In Roumania he had the honor of appearing by royal command before Queen Carmen Sylva at her palace in Bukarest. He won the admiration of the queen, playing for her an entire Bach program, Bach being the favorite composer of this royal devotee of music and art.

The announcement of the fact that Mr. Shattuck is going to America for a tour next season has aroused attention here. He is among the first of American pianists to win unusual praise from the austere Continental critics, and, accordingly, his reception by the American critical public is awaited with interest. It is understood that many of the leading American orchestras have already engaged him.

PROMISING YOUNG SOPRANO

Edna Sands Dunham Makes Agreeable Impression in New York Recital

A promising young soprano made her appearance in Mendelssohn Hall, New York, on Wednesday afternoon of last week in the person of Edna Sands Dunham. She sang a program that contained numbers by Bononcini, Haydn, Mozart, Carey, Schubert, Schumann, Brahms, Cornelius, Wolf, Hadley, MacDowell and others. Miss Dunham has a light voice, but of pretty quality. Her tones are not always as steady as they might be, and her breathing leaves something to be desired. It is not yet too late, though, for the eradication of this fault, the disappearance of which will help the artist to develop into a singer of real distinction. She is fortunate in possessing imagination and dramatic ideas, a fact of which she gave evidence in an excellent interpretation of Schubert's "Gretchen am Spinnrad." She did not miss the emotional climax at the line "Und ach sein Kuss." Miss Dunham's enunciation is excellent in the main. She was very heartily applauded.

Five Dollars for Gallery Seat at Coronation Opera in London

LONDON, March 28.—The directors of the Covent Garden Opera have made it known that the prices which will be charged for seats at the gala coronation performances will range from one guinea (about five dollars) for a single seat in the gallery to 100 guineas, or \$525, for a grand tier box.

Aino Ackte, the Finnish soprano, has been singing in concerts in Munich.

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BIG CONVENTION OF MUSIC CLUBS IN PHILADELPHIA

[Continued from page 3]

Dorothy Johnstone Baseler, a veritable wizard of the harp, played a prelude of Faure, Saint-Saëns's "Venetian Ballade," and Debussy's "Arabesque." The harp under her touch responds to an extraordinary range of expressive demand.

At this concert there appeared little Dorothy Goldsmith, pianist, of some fourteen summers, who if she is not pushed as a *Wunderkind* is likely to be heard of later as a concert pianist of unusual powers. The Moszkowski "Caprice Espagnol," which she played, scarcely gives her sufficient scope, but it was sufficient to show that she is born to the piano, and wields already a masterful and big-spirited technic which, as a medium of expression, can lead her maturer nature to notable artistic heights.

Mrs. William Goll, who has a pleasing contralto voice, sang the delicately poetic "The Dark," of David Stanley Smith, accompanied by the chorus. Emelia Fricke, pianist, gave a springy performance of the "Invitation to the Dance," and Helen Macnamee sang "A Message to the Breeze," by Grace Gardner, Ferrari's "A une Fiancée," and Strauss's "Caecile."

Chicago Pianist's Triumph

One of the thoroughly delightful events of the Biennial was the performance of Edna Gunnar Peterson, pianist, of Chicago, who played the first movement of Bach's Italian Concerto, and Chopin's Andante Spianato and Polonaise in E flat, at the concert by representatives of the federated clubs, at Egyptian Hall, Wanamaker's, on Thursday afternoon, March 30. Miss Peterson would have been an easy winner through her appearance and manner at the piano if she had played in a sound-proof glass cage, but in combining with the qualities thus suggested a pianistic art, the refreshing tonal effects of which would have deterred the men of old from a further search for the fountain of youth, she gave prophetic evidence of a long line of conquests to come. The works which she played were not of a nature to call upon the deeper side of expression, but they were quite sufficient to exhibit the phenomenal vitality, grace, and concentration which contribute to the galvanic effect of this very young woman's playing.

A significant word should also be said concerning the performance of two movements of Arne Oldberg's piano sonata by Mrs. Frederick Crowe, of Lawrence, Kan. Appearing under conditions which were very trying in several respects, she nevertheless surmounted them and held the audience throughout by a quiet sincerity of feeling and an elevation of spirit which lent an unusual sense of combined gentleness and authority to her performance.

Mrs. F. S. Wardwell, of Stamford, Conn., gave an impassioned rendering of Mary Salter's song "The Cry of Rachael," and Mrs. Claude L. Steele, of Muskogee, Okla., sang delicately several delicate songs of Downing, Leoni and MacFadyen. Agnes Lapham, of Chanute, Kan., was particularly happy in MacDowell's piano group, sensitively interpreted; Mrs. Turner, of Rochester, N. Y., pleased greatly with the famous aria from the third act of "Louise," and Ruth Rogers, of Duluth, Minn., gave sympathetic interpretations of piano works by Ravel and Chopin. Grace Graf of Haddonfield, N. J., was down to play Grieg's F Major violin sonata. She played it. There were also the "Moonlight" Sonata, played by Amy Fay; songs sung by Mrs. B. H. Sprinkle, of Knoxville, Tenn.; a Liszt Rhapsody by Mrs. Riddelberger, of Warren, Pa., and still other numbers. Mrs. Katherine Ward, of Chicago, brought forth ably the resources of the Wanamaker organ.

The concert was interminable and of wildly variegated quality, and bred a strong sentiment to discontinue in the future these "representative concerts."

Program of Philadelphia Composers

Beyond the Lang and Cadman prize compositions, space does not admit of anything more than the recording of the program of the concert on Thursday night devoted to Philadelphia composers. It was as follows: Paper, "Music in Philadelphia," Jane Campbell; chorus, "The Slave's Dream," Henry A. Matthews; Concert Etude, Sunset and Caprice Hippique, Constant von Sternberg; song group, "Indian Nocturne," Cadman; "The Red Rose Whispers of Passion," "Before You Came," Agnes Clune Quinlan; Prize Trio, Henry Lang; "Wake Not, But Hear Me, Love," David D. Wood; concerto for piano (first movement), Camille W. Zeckwer; song group, "The Blossom of a Soul,"

Ellis Hamman; "The Nightingale Has a Lyre of Gold," Nicholas Douty; "Thou Art Like Unto a Flower," Samuel Herrmann; "A Discante," Dr. W. W. Gilchrist; song group, "Sweet Is True Love," Dr. Gilchrist; "Midnight" and "Devotion," Henry Gordon Thunder; "Lament," Clarence Bawden; chorus, "A Persian Serenade," arranged by Henry Matthews, and "Old Folks at Home," arranged by Samuel Herrmann; song, Invictus, Henry Thunder. The chorus was the Treble Clef Club, ably directed by Samuel Herrmann. Many of the composers took part in the rendering of their own works. Assisting artists were Clara Yocom Joyce, soprano; Henry Gurney, tenor; Frank M. Conly, bass; Miss Bouger, soprano, and Avery Jones.

Perley Dunn Aldrich's Recital

The list of concerts given during the week is completed by recording the very enjoyable recital given by Perley Dunn Aldrich, baritone, at the Orpheus Club rooms Friday afternoon, March 31. The program was wholly made up of songs by Americans, as follows: Foote, Barbour, Aldrich, Chadwick, Dewey, MacDowell, Troyer, Farwell, Cadman, Brockway, Turney, Herbert and Gilbert. The songs presented much of variety and much more of character than those often chosen by singers of American songs and were thoughtfully interpreted. Mr. Aldrich had the assistance of Stanley Muschamp at the piano.

To the record of concerts, however, should properly be added an address by Enoch Pearson, Director of Music in the Philadelphia public schools, at the Normal School Building, assisted by classes of pupils of various grades and a chorus of six hundred high school girls, together with a further musical program by pupils.

To come to the transactions of the convention, the first duty of the chronicler is to record what was done by the delegates in regard to the burning question of the day, namely, "opera in English." Friday morning was the first session at which such a question could properly come up, and the delegates rose to the occasion by passing at once the following resolutions, which were presented by Mrs. Frances E. Clark, of Milwaukee.

Resolved, That the National Federation of Musical Clubs voice the public demand for the singing of opera in English in this country.

Further, that in recognition of the difficulties encountered by artists on account of imperfect translations that the N. F. M. C. requests the managers of our grand opera companies to procure singable, sensible translations of the operas to be given.

Further, that copies of this resolution be sent to the managers of our grand opera companies and to David Bispham.

At this session arose the important question of continuing the prize competition. It had been expected that some opposition might arise to the continuance of the competition owing to the failure of many of the clubs to contribute to the fund and the consequent existence of a deficit in this department. Any such opposition which may have existed, however did not make itself manifest at the Friday session. Moreover, the amount of considerable of the deficit was pledged from the floor.

It was therefore moved by Mrs. Fletcher, of Little Rock, Ark., second by Cora Atcheson, of Clarksburg, W. Va., and carried, that the Federation continue the prize contest, and that a new rule be inserted, namely, that all compositions entered shall have titles and words in English.

As the delegates to the convention represent the whole country from East to West, and as the sense of the convention was throughout overwhelmingly for song and opera in English, a strong testimony has thus been provided, if one is needed, of the present trend of the nation in this respect. The fact that Horatio Parker's prize aria necessarily had to be sung in French, had occasioned considerable unfavorable comment among the delegates, and this was undoubtedly a spur to the taking of action for the future. The clause concerning the English language in the above motion was suggested by an earlier motion made by Mrs. Arthur Bradley, of Cleveland, to the effect that the convention recommend to the American Music Committee that "all vocal compositions presented in competition for prizes awarded by the Federation to be sung by an American singer to an American audience shall be written with English words."

Plan for Next Competition

Mrs. Kelsey, who had temporarily resigned the chair to Mrs. Walker, chairman of the American Music Committee, urged that the committee should not be hampered by any order from the convention to give prizes for any particular class of works or by the naming of any definite sum of money to be awarded, and the delegates accordingly refrained from taking any such hampering action.

On the motion of Mrs. J. R. Custer, of Chicago, it was voted that the incoming board of management be requested to appoint the same American Music Committee

now in office. This will leave this department still in charge of its originator, Mrs. Jason Walker. Mrs. Walker had been earlier spoken of as a candidate for the national presidency, but had declined nomination because of her devotion to this department of the Federation's work.

It devolved from Mrs. Walker's report earlier in the morning that almost the entire sum of the prize fund had been subscribed by the clubs of the Middle States, the "great West" having contributed but forty dollars and the Eastern States but three hundred. Delegates from clubs that had subscribed little or nothing affirmed that this was the case merely because their clubs had not yet been brought to understand the significance of this movement. A number of these delegates made pledges for their clubs on the spot. The clubs, Mrs. Walker's report showed, had contributed sums ranging from one to one hundred and fifty dollars. A number of the judges in the competition have expressed themselves in enthusiastic terms concerning this great work which the Federation is accomplishing. Among these are Frederick Stock, Arthur Bergh, Adolf Weidig and Adolf Frey.

It was at this session that Mrs. Walker announced that there had been one application for associate membership, namely, from Eleanor de Cisneros, whom she forthwith presented to the convention amid applause. Mme. Cisneros expressed her great interest in the work which the Federation is doing and gracefully offered her aid in the cause. She was enthusiastically applauded.

On Wednesday morning, March 29, Mrs. F. S. Wardwell, of Stamford, Conn., made a report on the plan of study department, which was originated by her, and is under her charge. She spoke of the commendation of the study books for clubs by notable people in the musical world, and gave some interesting figures concerning the books in use, which are obtained by the clubs at a nominal price. Two hundred and one clubs are now using the study books, one hundred and forty-nine federated clubs and fifty-four unfederated clubs. Five thousand and sixty-six books have been sent out since the last Biennial. Texas leads with seventeen clubs using the books. These study books contain questions, answers and programs.

At Mrs. Wardwell's request, Arthur Farwell, who is preparing books for this course on American music, spoke on the advantage to be derived from systematic musical study by musical clubs and the advantages to be derived from the study of musical history.

Following this, Mrs. Jason Walker conducted a symposium on American music. Dr. Hugh A. Clarke was the first speaker, and urged the maintenance of the prize competition. He spoke of the fact that many of the compositions submitted were nearly worthy of the prize, and expressed his desire to hear an entire program made up from the compositions submitted.

Mrs. Walker spoke interestingly of the work in connection with the competition, which has become the absorbing interest of her life, and also formally announced the results of the latest competition.

Mr. Farwell, as chairman of the committee of judges for the special prizes offered for women of the federated clubs, spoke on the woman composers of America and gave the results of his observations of the works submitted in this department of the competition.

Henry V. Stearns, winner of the second prize for chamber music, talked on distinctive national characteristics of American music and argued for a liberal employment or blending of all the musical idioms of the world.

Mrs. Kelsey again took the chair and introduced Harvey Watts, manager of the Philadelphia orchestra, who took a fling at all the "Indian" composers, both good Indians and bad Indians. He said that he had heard from David Bispham and Mme. Schumann-Heink of the great work which the Federation was accomplishing throughout the country.

Then followed a symposium of public school music, with Mrs. Frances E. Clark, of Milwaukee, presiding. Many important and interesting points were brought out. Mrs. Clark spoke of unsympathetic relations existing between supervisors and local musicians and urged co-operation. She told also of the many questions asked of schools as to the relations between their music departments and local federated clubs, relations unquestionably beneficial, though not yet sufficiently developed. She maintained also that the future of American music must rest largely with the public schools and said that there was great need of part songs for the grammar grades and high schools, suggesting at the same time the offering of a prize for two and three-part songs for unchanged voices, and the holding of choral competitions at the biennials for school choruses.

Music in the Public Schools

Mrs. Casteron, of Rochester, then read an extremely well-prepared and far-reach-

ing paper on "Music Extension through the Public Schools." She spoke of the recognition of music as a moral and social force and urged that its abstract morality should not be insisted on when through the best music the fulfilment of human desires can lead to the same end. The aim of the schools, she said, should be to make musical citizens, rather than to create artists. The establishment of a music extension committee in every club, to co-operate with the supervisor, was advocated. She also gave some information concerning the "Musical Council" of Rochester and the "Associated Musical Interests of Rochester," which it represents.

Charles H. Farnsworth, of the Teachers' College, New York, spoke on "Distinctive Traits in Woman's Education" and criticised women's colleges as being mere imitations of men's, where the artistic qualities peculiar to womanhood do not receive intelligent consideration.

Further prizes for women of the federated clubs were offered at the Friday afternoon session as follows:

An unnamed giver offered a prize of one hundred dollars for a "Student's Prize," for the best solo composition in any field, by a woman who should be a member of any federated club.

Mrs. John P. Walker, of Freehold, N. J., offered a prize of fifty dollars for the best piano solo by a woman member of a federated club.

Mrs. Alice M. Dawson, of Fennville, Mich., offered a prize of two hundred dollars for the best soprano and also duet with piano accompaniment and violin obbligato, to be written by a woman.

Mrs. Emerson H. Brush, of Elmhurst, Ill., offered a prize of one hundred dollars for the best national anthem or song. Mrs. Brush was not present and her offer does not state whether this prize is offered exclusively for women.

The Philharmonic Choral Club of New York offered a prize of fifty dollars for the best cantata for women's voices, by an American woman, member of a federated club, or one whose musical activities have taken place in America for at least twenty years. The words must be by an American, the story of American inspiration and written in pure and beautiful English.

At the Friday afternoon session the following tribute to the retiring national president, Mrs. Kelsey, was read by Mrs. Frances E. Clark:

"Madam President and Ladies of the Federation:

"I have been asked by a number of you to be your spokesman or spokeswoman in expressing in an intimate personal way our great appreciation of the labor and successes of our retiring president.

"She has been most zealous and self-sacrificing in the work of the Federation, untiring in its interests and devoted to its purposes and aims. Under her skillful hand the Federation has grown from 88 to 238 clubs. It has been a glorious work and royally done.

"Madam President: You have our fullest sympathy in the many trials and crosses you have borne, and our heartiest best wishes for your success in the future. May every blessing that life can give be yours—and now, ladies, may I ask that you all stand and give to Mrs. Kelsey the Chautauqua salute." (All stood and waved handkerchiefs.)

Ballots were then cast for the election of officers of the Federation for the ensuing two years with the following result:

President, Mrs. J. E. Kinney, Denver, Colo.; first vice-president, Mrs. George J. Frankel, St. Louis, Mo.; second vice-president, Mrs. Adolph Frey, Syracuse, N. Y.; enrollment secretary, Mrs. Frank Edgar Cooke, Fredonia, N. Y.; recording secretary, Mrs. Alexander Rietz, Chicago, Ill.; corresponding secretary, Mrs. W. J. Gilligan, Memphis, Tenn.; treasurer, Miss Hariette Adams, Philadelphia, Pa.; librarian, Mrs. Claude Steele, Muskogee, Okla.; auditor, Mrs. W. A. Hinkle, Peoria, Ill.

District vice-presidents: Eastern, Mrs. John P. Walker, Freehold, N. J.; Middle, Mrs. Arthur Bradley, Cleveland, O.; Southern, Mrs. John Fletcher, Little Rock, Ark.; Western, Miss Lelia Elliott, Coffeyville, Kan.

The deficit in the treasury of the Federation, as shown by the treasurer's report, has led some persons to criticise the business ability of the outgoing administration. The charge is without justice. The great increase in the number of federated clubs has led to an increased income without very great increases in expenses. What the critical individuals have not taken into account is the fact that it is only twenty-two months and not two years from the last Biennial. The Federation, therefore, has had the income of only twenty-two months, while it has had the bills for the full twenty-four. The two remaining months will more than make up the difference.

The manifold activities of the week were interspersed with sight-seeing expeditions to the many spots of historic interest in which Philadelphia abounds.

ARTHUR FARWELL.

IN THE REALM OF LIGHT OPERA

"Mlle. Rosita" Another Victor Herbert Success—"Natoma" and "Quo Vadis" as Theatrical Enterprises—Five "Madame Sherry" Companies Show Profits of \$23,133 in One Week—Hazel Dawn's Short Stage Experience

By WALTER VAUGHAN

"MILLE. ROSITA," Victor Herbert's latest comic opera with Fritzi Scheff in the title rôle, was presented for the first time in Boston last week at the Shubert Theater. The book and lyrics of the piece are by Joseph Herbert, and to these has been set some of the best music that Victor Herbert has written in years. The audience was large, the curtain calls were many and judging by the opening performances the opera will become a great success.

Unfortunately, however, Miss Scheff fell ill immediately after the first performance and it has not been presented since. She is said to be suffering from a severe attack of laryngitis and the date of her return to the stage is uncertain.

The plot of the new opera deals with the experiences of *Rosita*, the daughter of a florist. *Rosita* has many admirers, the most persistent of which is *Comte de Paravante*, whose father will not give his consent to a marriage beneath his station in life. The Comte then arranges that *Philippe*, the Marquis de Montreville, shall marry *Rosita* for a large financial consideration and immediately after the ceremony rush off to Algiers, where he must join his regiment. This he does, without even seeing his bride, the marriage ceremony being by contract, he signing the register in *Rosita's* absence.

He returns at the end of three months to obtain a divorce from *Rosita*, as per agreement, and finds that she is the woman with whom he is deeply in love and who loves him. In the meantime he has fallen heir to a fortune and wants to carry his wife away. She spurns him at first, but finally yields and all ends happily. Miss Scheff played the rôle of *Rosita* exceptionally well and rendered the songs furnished by Mr. Herbert in her usual charming manner.

Prominent in the cast were Emma Janvier, James Norval, Joseph Herbert, George Graham, Olga Steck, Sydney Taylor and Walter Jones.

THE new operetta entitled "Meine Tante, Deine Tante" (My Aunt, Your Aunt), composed by Frau Arthur Nikisch, wife of the well-known orchestral conductor, had its first production at Dresden on Saturday night and according to all reports scored a pronounced success.

The score contains many tuneful songs, which the critics predict will enjoy wide popularity. The book is described as clever and witty.

WERBA & LUESCHER, the young firm of producing managers whose first effort in this line was "The Spring Maid," which scored such a pronounced success this season, are making plans to embark in the producing field on a big scale.

During the past week they have secured the rights for Victor Herbert's "Natoma" and "Quo Vadis," which they will present in English during the coming season.

In the production of both operas they will work in conjunction with Andreas Dippel, who secured for them "The Spring Maid." Both pieces are to be presented in an elaborate manner. "Quo Vadis" alone will require over four hundred people.

It is quite likely that the companies will be sent on the road to offer these grand operas in the legitimate theaters on a two dollar scale.

MARGUERITE SYLVA'S return to the light opera has been set for October 2 next in Philadelphia, when she will be seen in the leading rôle of Franz Lehár's successful operetta, "Gypsy Love." After a four weeks' engagement in Phila-



Marguerite Sylva, of the Chicago Opera Company, who will star in light opera next season

delphia the piece will come into New York, where it will be seen at the Globe Theater. A. H. Woods, who is making the production, has engaged George Marion, who has been for many years connected with Henry Savage, to stage the piece.

THE enormous financial returns from the five companies now playing "Madame Sherry" continues to be the talk of the theatrical world. While this piece is undoubtedly a clever and well written production there is really nothing about it to attract the record-breaking audiences that continue to crowd every theater from coast to coast in which it is being presented.

As an example the profits of the five companies for last week were \$23,133.69. It is doubtful if any attraction in the history of musical productions has returned such amount for the same period.

Three checks of \$7,711.23, which were received by Messrs. Woods, Lederer and Freeze respectively, represent the division of last week's profits.

This amount is little short of marvelous and the peculiar part of it is that each company contributed almost an equal part of the receipts.

The company which appeared in Los Angeles last week contributed the leading amount by some three hundred dollars.

HILDING ANDERSON, musical director of the La Salle Opera House of Chicago for the last six years, has entered the ranks of light opera composers and is writing the score for "Merry Mary," a new piece which is to be presented at the Whitney Opera House early this Spring.

Much of Mr. Anderson's music has been heard on the light opera stage before, but it was always written under another name. He is said to have supplied many of the

clever melodies which have long made the La Salle famous.

LOUISE GUNNING, who has been singing the leading rôle in "The Balkan Princess" at the Casino, has been out of the cast for the past week owing to a very severe illness which has confined her to her home at the Great Northern Hotel, where she is under the care of two physicians.

During her absence from the "Balkan Princess" her rôle is being sung by Christine Neilson.

RHEARSALS for Charles Bradley's production of the new Percival-Robyn musical piece "Will o' th' Wisp" commenced on Monday of this week.

The opening performance is to be given in St. Louis May 1 at the Olympic Theater.

ILLIAN HOERLEIN, the prima donna whose work in Victor Herbert's comic opera "Algeria" attracted wide attention, returned this week from abroad, where she has been meeting with much success. She will be featured in a big light opera production to be made early next season.

ISABEL D'ARMOND, whose latest appearance in light opera in New York was with Jefferson D'Angeles in "The Beauty Spot," has received an offer from Louis Francke, the Vienna impresario, to create a part in a new Franz Lehár operetta which is to be produced in Vienna this season. Should the piece be successful it is planned to present it in London and later in this city. Mr. Francke believes that Miss D'Armond is better fitted for the part than any singer he has heard in Europe.

HAZEL DAWN, who sings the leading rôle in "The Pink Lady," is generally supposed to be an English girl, as all her stage work has been abroad, this engagement being her first in America. However, the young lady herself has settled the question of her nationality by announcing that her birthplace is Ogden, Utah, where she lived until she was nine years of age.

In speaking of her stage experience Miss Dawn said: "Ten years ago my family moved to Europe, so that my oldest sister could study voice. She was exceptionally talented and my people intended her for opera. So when she went abroad we all went along. Ours was a musical family and father made all of us learn some musical instrument. We had a family orchestra in which I was the first violinist. That's how I am able to play the violin in 'The Pink Lady.'

"Then, when it was discovered that I had a voice, I took up vocal studies. At first I thought nothing short of grand opera would do for me, but I soon found the journey would be a long and difficult one. My sister found an engagement for me at the Opéra Comique in Paris, where she is now, and I got acquainted with Paul Rubens, the composer, who offered me a part in 'Dear Little Denmark' at the Prince of Wales Theater in London, and I made my theatrical débüt there just nine months ago."

Tetrazzini Sings Her Farewell

Before an audience estimated at nearly 6,000 persons, and so big that it overflowed to every available inch of room on the big stage of the New York Hippodrome, Mme. Tetrazzini made her final appearance of her American season Sunday evening, April 2. Her singing of a characteristic program of coloratura numbers awakened deafening outbursts of applause.

DAMROSCH ORCHESTRA
IN WAGNER SYMPHONY

Unfamiliar Work Reveals Composer's Early Debt to Beethoven—Hofmann's Superb Piano Playing

Josef Hofmann was the soloist at the last Friday concert of the Symphony Society, Walter Damrosch, conductor, given in the New Theater on the afternoon of March 31. He played the Rubinstein D Minor Concerto in superb fashion, with a tone of exquisite beauty and color, with poetry, tenderness, virility, fire. His prodigious technic shone to advantage, particularly in the last movement. He was recalled to the stage many times after the concerto. The orchestral accompaniment was marred by the frequent faulty intonation of various choirs, a failing in evidence, moreover, during the whole of the afternoon.

The other leading feature of the concert was the first and third movement of Wagner's very unfamiliar C Major Symphony, written when the composer was nineteen. Its most recent production here was by Anton Seidl in 1887. The main interest in the work lies in its comparison with the later works of its composer, for its intrinsic merit, apart from the genuine musicianship of its construction, is small. Wagner's fanatical admiration for Beethoven is evidenced in the first movement in amusing fashion. The abrupt, detached chords of the introduction are nothing less than an imitation of the same device toward the close of the finale of Beethoven's Fifth Symphony. A short space further on we hear the nebulous harmonies which appear in the development section of the first movement of that same work. The instrumentation and harmony also bespeak Beethoven, with now and then a hint of Weber. The movement is far too long and its thematic ideas are of small importance or beauty. Better in this particular is the scherzo, a sprightly division, to which both Beethoven and Mendelssohn contribute their share.

The two movements were welcomed with interest. They were followed by the "Parsifal" "Good Friday Spell," and, as the closing offering, the orchestra was heard in Beethoven's First Symphony.

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New York Symphony Society Closes Season of Ninety-eight Concerts

The Symphony Society of New York, of which Walter Damrosch is conductor, ends its local season this week and an official statement of the season's work has just been issued. It shows that, exclusive of the seven weeks' Spring tour of the organization, beginning Easter Monday, ninety-eight concerts have been given this season. About \$100,000 has been expended in orchestral salaries and \$80,000 more for cost of management, rent of halls, soloists, advertising, etc. The statement says that the deficit has been only \$36,000, which will be met by the orchestra fund, and also expresses satisfaction that as the orchestra is engaged for thirty-one weeks of the year, which is longer by six weeks than any other orchestra keeps its members together, "this deficiency of \$36,000 is said to be over \$60,000 less than that of other New York organizations maintained on similar lines."

A Beethoven Festival under Felix Weingartner's direction will be given in Paris in June.

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MUSICAL LITERATURE IN NEW YORK'S PUBLIC LIBRARY

WITHIN a few days the Report of the Director of the New York Public Library, Astor, Lenox and Tilden Foundations, for the year ending December 31, 1910, will be ready for general distribution. The document will contain a detailed statement of the use of the library's collection of music and material relating to music.

The circulation of music during the year 1910 was 34,899 volumes, or pieces, an increase of 2,088 over the showing for the year 1909. The demand for opera scores, especially during the opera season, is demonstrated by the fact that 42 per cent of the total circulation of music last year was of that class.

In 1910 there were withdrawn from the various branches 10,777 opera scores, 9,696 vocal music and 10,426 books or pieces of instrumental music. The circulation figures for 1909 were: Opera scores, 17,660; books, or pieces of vocal music, 7,882, and books or pieces of instrumental music, 7,269. The total circulation of music in that year was 32,811.

An examination of these statistics reveals the fact that while the circulation of music last year increased, the increase was confined to songs, choruses and instrumental music. On the other hand, the circulation of opera scores fell off nearly 3,000 from the record for the previous year. This undoubtedly is due to the withdrawal

Baltimore Students Present Program of Own Compositions

BALTIMORE, March 27.—A recital of special interest was given at the Peabody Conservatory Wednesday afternoon. The works on the program were written by students under Otis B. Boise, instructor of harmony and composition. The program follows:

Daniel Wolf—Nocturne (for piano), played by the composer; Katherine E. Lucke—Calm Is the Morn" (for soprano), "Song" and "The Silent Voices," sung by Mabel Garrison Siemon; Elizabeth Winston—Romanza (for piano) and Scherzando, the composer; Mabel Garrison Siemon—"The Night-blooming Cereus" (for soprano), "A Bunch of Roses," "Robin" and "Fern Song," the composer; Florette Hamburger—Romance (for piano), the composer; Josephine Williams—"Ashes of Roses" (for baritone) and "The Dew Drop and the Rose," sung by John C. Thomas; May V. Armistead—"Toujours Amour" (for contralto), sung by Belle Bradford; Marguerite Maas—Tone-poem (for piano) and Intermezzo, the composer; Regina Fiegley—"A Song" (for contralto), sung by H. Woolford; Henrietta Strauss—Etude (for piano) and Prelude, played by Carlotta Heller; Marguerite Maas—"My April Lady" and "A Song" (for mezzo-soprano), sung by Mathilde Stein; Walter Chambury—Piano Sonata, first movement, the composer.

The works and their performance were given unstinted applause. W. J. R.

Pupils' Concert at the New York German Conservatory of Music

A concert was given at the New York German Conservatory of Music, No. 306 Madison avenue, on March 21, by pupils of that institution. Carl Hein and August Fraemcke are the directors. The program follows:

"Wilde Jagd," for Piano, MacDowell, Anna Von Stoschen; "Lieté Signor," "Gli Ugonotti," Meyerbeer, Blanche Outwater; (a) Andante from Concerto, op. 19, for Violin, Vieuxtemps; (b) "Perpetuum Mobile," Novacek, John Kadlec; Polonaise, op. 26, No. 1, for Piano, Chopin, Mrs. Lillian Ross; Je Suis Titania, "Mignon," Thomas, Minna Wessel; "Don Giovanni," for a Pianos, Mozart-Lysberg, Anna Leopold Hofm and Miguel Castellanos; "Aus Der Heimat," for Violin, Smetana, Aldrich Moore; "The Trout," for Piano, Schubert-Heller; Charlotte Hirsch; "Der Hirt auf dem Felsen," Schubert, Agnes Noll; Concerto, A Minor, First Movement, for Piano, Schumann, Emily Green.

A Debussy and Brahms Recital

A recital of songs and piano pieces by Debussy and Brahms was given in the rooms of the MacDowell Club, New York, on March 27, by Selden Miller, pianist and tenor. The piano numbers included several Brahms Intermezzi and the E Flat Rhapsodie, and several short Debussy sketches. The songs were Brahms's "Wie Melodien," "Immer Leise," "Braune Bürste" and "Komm noch einmal," and Debussy's "Je tremble en voyageant" and two of the François Villon ballads. Mr. Miller showed excellent technical and poetic attainments as a pianist. His vocal interpretations, while interesting, were occasionally marred by flatness of intonation.

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VIENNA SEASON IS STILL AT HEIGHT

Pianists Chief Recitalists—Lhèvinne, Godowsky, Schnabel and the Boy Darewski

VIENNA, March 18.—We have passed the Ides of March, yet still the musical season flourishes bravely. True, second and third appearances give reminder that it is well advanced. Indeed, the last of the Gesellschafts concerts has already taken place. Nevertheless, there is announcement of a new cycle of symphony concerts, popular ones this time, the first to come off on Sunday and containing a Beethoven program carried out by the Wiener Concert Verein. The Gesellschafts concert alluded to had a somewhat remarkably put together program, Prohaska's motet from the Book of Job as opening number, a brace of church anthems, the Ave Maria and Te Deum by Verdi as finish, and in between the "Sinfonia Domestica" by Richard Strauss, a thoroughly secular and modern composition sandwiched, as it were, between sacred utterances, yet not the less exercising a deep impression. All the numbers were splendidly rendered under Schalk's masterly lead.

The first of the two song recitals announced by Lilli Lehmann took place on Wednesday. This artist is too well and favorably known on both sides of the Atlantic to require further notice, her name being synonymous with excellence. Yvette Guilbert appeared during the last week in concert and showed her art in a new part, as historian and illustrator of old French songs, taking her hearers, in the most charming way, from the early day of the troubadours to the shepherd plays of ill-fated Marie Antoinette, changing her costume to fit the time and song. At intervals the orchestra of the Concert Verein played Rameau, Gluck and Bizet under the lead of the Berlin conductor, Alexander Z. Birnbaum, and to the great pleasure of the full house, though, of course, the chief applause was for Mme. Guilbert.

Godowsky's Chopin evening showed the artist to be a wonderfully clear interpreter of the great Pole, his technic easy and flowing, but lacking the full sentiment which this composer demands. On a following evening the piano virtuoso, Arthur Schnabel, played in quite a different style and with great intelligence and poetic intuition. Some Schumann pieces were particularly fine in their perfect rhythm and tone-shading. His wife, Therese, was the singer of the occasion, a conscientious artist with excellent command of declamation. At this concert Leschetizky was one of the admiring audience.

A very youthful pianist, Max Darewski, gave a concert at the Grosser Musikvereins Saal last week, showing his wonderful technic on the piano in Beethoven's Concerto in C Minor, and that of Saint-Saëns in G Minor, and his skill as conductor of an orchestra in the Tannhäuser overture, which formed the concluding number. Darewski, despite his youth, being but sixteen, has already had considerable experience in conducting, as many as 5,000 musicians having been under his baton in London on one occasion.

TRIO WHOSE NEW YORK RECITALS HAVE WON FAVOR



The Gordohn Trio, of New York: Theodor Gordohn, Violinist; Lazare Rudie, Cellist, and Milan Smolen, Pianist

THE Gordohn Trio, composed of Theodor Gordohn, violinist; Lazare Rudie, cellist, and Milan Smolen, pianist, is giving a successful series of chamber music recitals at the Ansonia, in New York. Theodor Gordohn, the director of the trio, was the soloist on Saturday evening at the

Southern Club. He played some of his compositions and displayed his usual wonderful skill and temperamental pathos. His work was highly appreciated and he was congratulated by all the club members. The next concert of the Gordohn Trio will take place at the Ansonia on Monday, April 17.

Last night, at the Ehrbar Saal, Joseph Lhèvinne gave his third and last recital in Vienna, a thorough success throughout. Among the audience were many American music students who closely followed and warmly applauded Lhèvinne's playing. The Bach-Busoni Chaconne opened the program, of which the Mozart sonata in D Minor, played with wonderful delicacy, formed one of the most attractive numbers. Chopin had his due share, and the evening ended with the brilliant dash and swing of the valse from Rubinstein's "Le bal," after which there were stormy recalls until the artist was hurried away by his friends to catch his train for Berlin.

The violinist of the week was Jaques Thibaud, whose marvelous playing charmed a large audience at the Grosser Musikvereins Saal on Thursday. The concert of the Sevile Meisterschule last week introduced some highly promising young violinists. One of them, the American, David Hochstein, may, indeed, be designated as a finished artist.

A movement has been organized among the students of music in Vienna, mostly Americans, and headed by three American residents of longer standing who are cognizant of the students' needs, aims at giving them the opportunity of being heard and habituated to playing in public. The

first of these concerts, known as "Fortnightly Musicales under the Auspices of the Foreign Students' Group in Vienna," took place at the spacious rooms of the Wiener Frauen Club yesterday afternoon and proved most enjoyable. Bessie Taylor, a Sevile pupil, played with artistic warmth of expression and fine technic the Scotch Phantasy by Max Bruch, and Frank Donnell's "Love Song," excellently accompanied by Tina Pleister, a Leschetizky pupil. Miss Taylor is a Chicago girl.

The new director of the Hofoper, Hans Gregor, was received in audience by the Emperor this week. The sovereign expressed the hope that Gregor would gain a permanent foothold here.

Three novelties will still be produced at the Volksoper before the close of the season, "Cassandra," by Gnechi; "Boris Godounov," by Moussorgsky, and a revival of Meyerbeer's "Prophet" with Herr Schütz in the name part, Fräulein Wenger as Berta and Mrs. Drill-Orridge as Fides.

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CLARK IN HIS BEST VOICE FOR RECITAL

Baritone Gives a Delightful Afternoon of Song in New York

Charles W. Clark, the American baritone, was heard in a song recital on Thursday afternoon of last week in Mendelssohn Hall, New York. His program was as follows:

"Recit et air d'Oedipe à Colone," Sacchini; "Cavatine de Céphale et Procris," Gretry; "De ma Barque Légère," Gretry; "Fuge," Sinding; "Letztes Gebet," Arthur Hartmann; "A Fragment" (Mss.), Hartmann; "A Slumber Song" (Mss.), Hartmann; "Die Ablösung," Alexis Hollaender; "Die Beiden Grenadiere," Schumann; "Trois Ballades de Villon," Debussy, (1) "Ballade de Villon à la requeste de sa mère pour prier Nostre-Dame," (2) "Ballade des Femmes de Paris"; "Les Cloches," Debussy; "Le Temps à laissé son manœuvr," Debussy; "Mandoline," Debussy; "Der Sandträger," Bungert; "Ich hab ein kleines Lied erdacht," Bungert; "Der Doppelgänger," Schubert; "Der Erl-könig," Schubert; "O Queen of Beauty" (Mss.), Blair Fairchild; "If One Should Ask" (Mss.), Fairchild; "So Much I Love," (Mss.), Fairchild; "The Song Cycle," "The Bagdad Lover" (Mss.), Fairchild; "The Lowest Tree Haws" (Mss.), Fairchild; "The Eagle," Carl Busch.

Mr. Clark possesses not only an excellent voice, which he handled with much skill, but he is an adept in the art of dramatic interpretation besides. Few of the numbers on his program were master songs, but those that were he sang admirably, and the others he delivered as though convinced of their greatness. He gave the Sacchini and Gretry airs with breadth and showed himself able to command a real *mesa voce*, something not too frequently encouraged in these days of explosive tone production. He brought out to good purpose the poetic contents of Sinding's "Fuge"—with its extremely clever fugal accompaniment—and of the three Hartmann songs, which, in spite of their Debussian affiliations, have very little real music in them. He expressed the dramatic intensity of Hollaender's "Die Ablösung" with convincing power.

Even Mr. Clark's singing failed to justify the presence of the exasperatingly tiresome Debussy pieces, with the exception of the dainty "Mandoline," which the audience made him repeat. Bungert's "Sandträger"—a song in the mood of Strauss's "Steinklopfer"—revealed the artist's emotional powers at their best, and the severest set by Schubert's "Doppelgänger" was successfully met.

Mr. Clark's accompaniments were played with sympathy and remarkable musicianship by Mrs. Edwin Lapham, who has on more than one occasion demonstrated that she has few equals in her exacting art.

The program of Liszt transcriptions of Schubert's songs which Vladimir de Pachmann is to give in London shortly is announced as a "pianoforte song recital."

Marie Kousnietzoff will create *Thaïs* in the London *première* of the Massenet opera in June.

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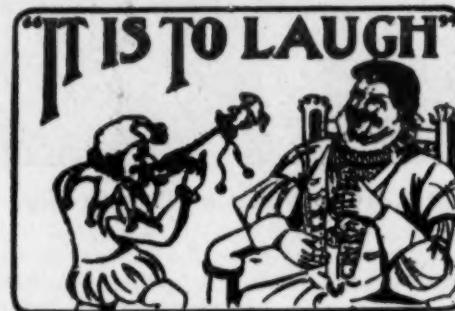
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Mr. Lately Married—But, dearest, I thought we had planned to go to the opera this evening?

Mrs. Ditto—Yes, love, but I have changed our mind.—*Puck*.

Scott—"A physician says in this article that music affects the circulation."

Mott—"You bet it does. I've heard music that made my blood boil."—*Boston Transcript*.

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Singer.—Right after the trained cats.
Dancer.—Goodness me! Why doesn't the manager try to vary the monotony of his acts?—*Stray Stories*.

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ITS ANNUAL CONCERT

Orchestra Section of Arion Society Heard—Langendorff a Soloist

The orchestra section of the Arion Society of New York gave its annual concert at the clubhouse on Sunday evening, March 26, before a large audience of members and their friends. Richard Arnold conducted, and the soloists were Frieda Langendorff, contralto, and Augustus Bott, violin. The orchestra, which numbers some fifty performers, played with spirit and good tonal quality. Mr. Arnold has built up an excellent organization. The numbers played included Nicode's Suite, "From the South"; Luigini's "Ballet Egyptien"; Gomez's Overture to "Il Guarany," and Dvorák's "Humoresque," scored for full orchestra by A. Walter Kramer, of New York. The strings also gave the Larghetto from Elgar's "Serenade," op. 20, and a Gavotte by Gluck.

Mme. Langendorff, who has met with much success in her work in this country, sang "Die Ehre Gottes" of Beethoven and Richard Strauss's glorious "Zueignung." She was received with great enthusiasm, and added Mrs. Beach's "The Year's at the Spring." Of her singing it can be said that she has a voice of velvety quality, which she handles with consummate art. Her enunciation in both German and English is excellent. She was later heard in songs of Rubinstein and Hildach, and was again encored, and received a large bouquet of roses.

Mr. Bott, a pupil of Richard Arnold and Eugen Ysaye, gave an excellent performance of Saint-Saëns's "Introduction and Rondo Capriccioso," playing with clarity

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"No; I didn't hear it."
"Why not?"

"Two women seated next to me kept telling each other how they adored music."—*Boston Transcript*.

"There goes a popular trombone player."
"How is that possible?"

"Well, he only plays for exercise, so he takes out a section of his horn and it doesn't make a sound."—*Birmingham Age-Herald*.

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Lady.—That's impossible, doctor. I'm going to the opera to-night; how would I look?—*Toledo Blade*.

Doctor.—You must put a porous plaster on the small of your back.

Lady.—That's impossible, doctor. I'm going to the opera to-night; how would I look?—*Toledo Blade*.

"Did you succeed in breaking their rich uncle's will?"

"Yes, indeed. They proved that the old man was crazy."

"How did they do it?"

"They put three people on the stand who swore that he preferred ragtime to grand opera."—*Detroit Free Press*.

Knicker.—Do you like music with your meals?

Bocker.—We can't help it; Bridget insists on singing.—*Brooklyn Life*.

of tone and technical facility. He also gave the Wagner-Wilhelm "Albumblatt" and Wieniawski's "Grand Polonaise in D Major," responding to the applause with the "Romance" by Svendsen. He is a serious young artist, and his playing gives much promise.

ANN ARBOR'S FESTIVAL

Distinguished Artists Engaged and Notable Works Programmed

ANN ARBOR, MICH., April 3.—The names of the artists engaged and the works to be performed at the eighteenth annual May festival here, May 10 to 13 inclusive, have been announced. The artists and organizations will include: Bernice de Pasquale, soprano, Metropolitan Opera Company; Perceval Allen, soprano, Covent Garden; Mrs. Sybil Sammis-MacDermid, soprano; Florence Mulford, mezzo-soprano; Janet Spencer, contralto; Reed Miller, tenor; Clarence Whitehill, baritone, Metropolitan Opera Company; Horatio Connell, bass; L. L. Renwick, organist; Frederick Stock and Albert A. Stanley, conductors; the Choral Union and the Theodore Thomas Orchestra. The program will introduce the following:

CHORAL WORKS.—Handel's "Judas Maccabaeus" and Tchaikowsky's "Eugen Onegin." SYMPHONIES.—Borodin, B Minor, No. 2, Schubert, C Major, No. 10. OVERTURES.—Bantock's "The Pierrot of the Minute"; Glazounow's "Carnaval"; Goldmark's "In Spring Time." SYMPHONIC POEMS, ETC.—Debussy, March "Ecossaise," "Cortège" and "Air de Danse" from "L'Enfant Prodigue"; Dvorák, Scherzo Capriccioso; Rimsky-Korsakow, "Capriccio Espagnol"; Schillings, "Vorspiel," Act II, "Ingweld"; Harvest Festival, "Moloch"; Sibelius, "En Saga"; Smetana, "Vysehrad," "The Moldau"; Wagner, "Love Scene and Brangane's Warning," "Tristan," Closing Scene, "Götterdamerung." F. M.

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HOW THIS SINGER IS MAKING HIS WAY

Leon Rice Believes in Letting His Audiences Name Their Own Price of Admission Until They Know Whether His Work Is Worth What He Wants Them to Pay

"I BELIEVE in doing things somewhat differently from the way everybody else is doing them; in fact, I believe that individuality and originality are absolutely indispensable for success in any artistic calling." This is the creed for Leon Rice, the tenor, who is now located in New York.

"You may have heard that I manage my own concerts, or, to be more correct, I have a manager who secures the larger concert engagements, for which guarantees are given, whereas I myself do all the work in connection with church recitals, chautauquas, Y. M. C. A. organizations, etc." he said the other day.

"My first concerts were given in the usual way, that is to say, by the payment of an admission fee of from fifty cents to a dollar and a half, but after several months of concertizing in this way I found that many hundreds of people in every community were deprived of the privilege of attending the concerts on account of the admission fee.

"It was then that I began experimenting with an idea which has since proved its feasibility and practicability as well. I enlisted the co-operation of church organizations in giving to the public what I termed 'An Evening of Song' at a price which would keep no one, no matter how moderate his income, from the pleasure to be derived thereby.

"I have given concerts in almost every city of importance in this country, to the people 'at their own price,' and the results have been most gratifying. Some people may say that it is not very dignified, nor very artistic, but this is precisely where I beg to differ with them. I consider that the singer's work is more of an educational character than almost any other calling; in fact, people are craving for music and I have found that all through the country, wherever I have sung once at the people's own price I have always been requested to give several more evenings at my own price.

"People want to know what they are going to hear for their money, and most of them have peculiar ideas as to what classical music is. Many of these people have never heard any classical music, but

The Kind of Questions Put to Candidates for New York City Band-masters.

Of interest as regards the degree of difficulty and the range of questions asked in a test for prospective bandmasters in New York is the following list submitted to fourteen candidates who took the recent civil service examinations in this city:

1. (a) Which are perfect intervals, or



Leon Rice, Tenor

have an idea that it is not worth while to pay for it, because classical music is, in their opinion, something that they cannot understand, but after they have been induced to hear it once they will come back to hear some more.

"And to these people who may criticise my method in this respect as not being dignified nor artistic, I might also answer that, in my opinion, it is very much more artistic to give people music for the sake of art and their education at their own price than to arrange for an appearance at a big financial sacrifice, in order to be heard by a few critics, and to have an audience that you actually pay for applauding.

"Speaking of criticisms I might say that the columns of praise which have been written about me in the newspapers in every town and city where I have appeared were written in the same spirit in which the audiences listened to my singing, that is to say, that they were simply an expression of their admiration and appreciation of my work.

"Now, don't you think that there is more inspiration in singing for a house full of enthusiastic people who come because they love music than for a handful of people who come because it is 'the thing to do,' or in other words, a building filled with quarter-sawed oak?"

consonances? (b) Which are imperfect consonances? (c) Name the intervals that are dissonances.

2. (a) What does a major triad or chord consist of? (b) Give its first inversion. (c) Give its second inversion.

3. (a) What does the dominant chord of the seventh consist of? (b) Give its first inversion. (c) Give its second inversion. (d) Give its third inversion. (e) What is the natural resolution of the dominant

chord of the seventh? (f) What are independent chords or triads? (g) What are dependent chords or triads?

4 and 5. (a) What is the compass or range of a flute? (b) What is the compass or range of a clarinet? (c) What is the compass or range of an oboe? (d) What is the compass or range of a bassoon? (e) What is the compass or range of a saxophone? (f) What is the compass or range of an alto, or saxhorn? (g) What is the compass or range of a French horn? (h) What is the difference between a saxhorn and a French horn?

The positions sought are masters of bands that play in the parks and piers of New York during the Summer.

J. Alfred Pennington Dedicates New Organ in Scranton, Pa.

SCRANTON, PA., April 3.—A recital was given in the new Immanuel Baptist Church by J. Alfred Pennington, organist of the church, on the superb organ, which was opened only a few weeks ago. The following was the program:

Sonata Symphony in D Minor, op. 42, Guilmant; "Bridal Song" J. H. Rogers; Prelude and Fugue in D Minor, J. S. Bach; Barcarolle, Wostenholme; Transcription on "Onward, Christian Soldiers," Whitney; Caprice in B Flat, Botting; Grand Cour in C, Hollins; Invocation, Dunham; Marche Pittoresque, E. R. Kroeger.

The organ, the specifications for which were drawn up by Mr. Pennington, is said to be the second largest church organ in the State as regards number of sounding stops and the most complete in respect to mechanical accessories.

Savage's "Girl of the Golden West" Announced for November 24.

Henry W. Savage has announced that his production in English of Puccini's "Girl of the Golden West" will be made first on November 24, and that he has engaged Edna Showalter to sing the part of Minnie in alternation with two other sopranos. Miss Showalter is an American soprano who has been heard this season in Walter Damrosch's production of "The Children of Bethlehem." Mr. Savage's general musical director, Frederick Rycroft, has sailed for Europe to engage more singers for the company.

Notes Improvement in Librettos
[F. P. A. in New York Mail.]

Whether our crusade for the improvement of libretto translations has had effect we are too much of a receding anemone to assert, but there is no question that they are getting better. In "Ariane et Barbe-Bleue," Maeterlinck's line "Ce sont de nobles amethystes" is englashed thus: "They are certainly magnificent amethysts." How mellifluous a line! And think how prosy it might have been! Suppose it had been, "Believe me, kid, some amethysts," or "Pipe the shinners; bad, I guess?"

NEW DALLAS ORCHESTRA PROVES ITS ABILITY

Organization of Forty Makes Début Under Conductorship of Walter Fried and Does Good Work

DALLAS, TEX., March 20.—For the last month Dallas has been exceedingly busy musically. Walter Fried's second concert, at the Columbian Club, was practically a Brahms program: Sonata, op. 100, for violin and piano; Trio, op. 40, piano, violin and French horn, and the songs "Minneleid" and "Vergebliches Ständchen." The only other number was Quartet, op. 1, piano, violin, 'cello, clarinet, by Walter Rabl. Mr. Fried was assisted by Julia Graham Charlton, who more than creditably carried the whole of the piano work for the evening; Joseph Cima, French horn; W. L. Peacock, 'cello; L. Greenburg, clarinet, and Bama Bishop, soprano.

Less than two years ago Mr. Fried decided to organize an orchestra in Dallas and gathered together all the material he could find, amateur, semi-professional and professional. Those who know just what such an undertaking means realize how justly proud Mr. Fried must be of the results of his efforts as brought out in the first concert given in Bush Temple by the "Beethoven Symphony Orchestra," an organization now numbering forty, with Mr. Fried, conductor, and Anna Hodges, concertmaster. The work of the orchestra was neither rough nor unfinished, nor was it perfection, but the ensemble was excellent and the whole far from mediocre. The orchestra was assisted by Mrs. G. Fred Thompson, contralto, who admirably rendered "Ye Noble Knights" from Meyerbeer's "Les Huguenots," responding to an insistent encore with an Irish folksong by Arthur Foote. Miss Charlton was the accompanist. The whole program was as follows: Overture, "Egmont," Beethoven; Suite Romantique, Nevin; aria, "Ye Noble Knights," Meyerbeer; Second Symphony, Beethoven; Reverie, "The Voice of Chimes," Luigi; overture, "Rosamond," Schubert.

For the Amphion Club's annual concert Bush Temple was filled to overflowing. To the president, Arthur J. Perrow, much credit was given for the enthusiastic membership and to Clarence B. Ashenden, the director, for the finely rendered program. The club was assisted by Mrs. Frances Morton Crume of Cincinnati, contralto, and Alice Knox Ferguson, accompanist. H. B. M.

Leipsic, which now has two municipal theaters, is to have a third next season, which will be devoted exclusively to operetta.

Massenet's "Manon" recently reached its 200th performance at the Opéra Comique, Paris.



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New York, April 8, 1911

THE PHILADELPHIA BIENNIAL

Before this issue of MUSICAL AMERICA goes to press the seventh biennial festival and convention of the National Federation of Musical Clubs will have completed its session in Philadelphia.

With this event there should come a greater general appreciation of this organization, which represents some of the greatest forces at work moulding the course of musical art in America. More show and glory may attach to the work of operatic and symphonic organizations, but scarcely more of steady power for the national musical upbuilding than resides in this body of disinterested workers numbering thirty-five thousand members. It is the largest non-professional body in America, probably in the world, working in the field of musical endeavor.

The Federation was formed at the suggestion of Mrs. Theodore Thomas at the time of the Chicago Exposition, the musical clubs then forming the present national body, independent of the National Federation of Women's Clubs. Clubs of mixed membership entered, and while the great majority of the members of the Federation are women it is not strictly a woman's organization.

Broadly, it may be said that the National Federation of Musical Clubs focuses the outreaching and endeavor of the women of America for musical cultivation. What the masses of American women dimly grope for the leaders of the Federation seek to formulate at the biennial conventions, and to bring into being through the steady work of the many clubs, as well as in the special features of the conventions. The national concert and recital activity, music in the schools, the study of musical history, the improvement of amateur development, American musical composition—these and other matters are taken up and dealt with in a practical and helpful manner.

The power of the Federation at present lies not in its numbers, but in its disinterestedness in effort. It has no axe to grind, but seeks only the greatest possible musical advancement in the present, and for coming generations—seeks, from the standpoint of common citizenship, for the establishment of national musical enlightenment.

Four years ago, at the Memphis biennial, the need was felt for a concentration of effort in some undertaking which would knit the clubs of the Federation more closely together, make manifest their power of concerted action, and, above all, accomplish something tangible and great for the advance of musical art in America. True to the maternal instinct, the women of the Federation felt that the great work of the organization lay in aiding the sons and daughters of America who were gifted in composition. Accordingly, the National Federation of Musical Clubs prize competition for American composers was at once instituted, with large money prizes, and, as an established institu-

tion, has become the leading American competition. Aside from enabling composers of great reputation to show their mettle, the competition has brought forward hitherto unknown names. Indeed, if some of the dramas enacted in the private lives of the winning composers through their connection with the competition could be told it would show in a startling manner how such a competition can be effective in deflecting a composer's life course upward, in advancing his fortunes in other ways than merely by giving him the prize, and in increasing his output. It is a pleasure to record that the delegates to the seventh biennial voted to continue the competition, and it is felt to be wise that they have not hampered the American music committee by stipulating the sum to be awarded.

The Federation has not yet awakened to the power which it possesses through sheer numerical magnitude. Or it might be truer to say that the national organization has not yet perceived the added force, or had the opportunity to develop it, which can come from a greater campaign for the enlightenment of its individual members in all parts of the country. Many of the clubs cannot send delegates to the convention, and hence cannot learn, and fully realize, at first hand, what the Federation is already accomplishing. It entirely belies the initiative and resource of the West that almost the entire two thousand dollars awarded at Philadelphia was raised by the Middle and Eastern clubs. From hunting buffaloes to giving prizes for musical composition in half a century, however, is fair progress, and when the great West catches the idea it will probably make up for lost time.

The showing made by the winning composers at Philadelphia was highly creditable, and works of large dimensions, enhancing the honor of American music, have been added to the concert repertory. The special prizes for women members of federated clubs were also productive of good results, and this department of the work of the Federation is likely to receive a strong impetus in the future.

Not the least thing which the Federation has done has been to call forth leaders among the women, strong in ideals, in executive capacity and the power to meet emergencies, who are making an indelible mark on the history of music in America. MUSICAL AMERICA extends to them its best felicitations and its wishes for the continued prosperity for their great work.

ALEXANDRE GUILMANT

The passing of the venerable French organist, Alexandre Guilmant, serves to emphasize anew the great debt under which he has held lovers of organ music. The enormous increase in popularity of the instrument during recent years is not one of the least noteworthy features of the musical development of this country, and being that much of the grandest in musical art has been produced for the organ as its medium of interpretation there is every reason to be proud of the welcome which has been tendered the great organists on their tours throughout the land. It is thanks to Guilmant and to his many and able pupils that the organ has attained its present popularity in America. He it was who first introduced here the French style of playing, a style that has now almost totally superseded the heavy English one which prevailed exclusively before. This beneficial reform was consummated by the American tour of Guilmant, even though the influence of the new manner made itself felt before this took place. Guilmant's great mastery is frankly acknowledged by the greatest organists of to-day, and at least one composition of his is generally sure to figure on their recital program.

THE METROPOLITAN'S OPERATIC NOVELTIES

With the American première of "Ariane et Barbe-Bleue" on March 29 the Metropolitan concludes its list of novelties for the season. As in former years, this list is not as extensive as the promises of the season's prospectus would have made it; but that is not a matter to provoke undue disappointment. Opera-goers know very well by this time that the announcement of seven or eight new attractions never results in the appearance of more than three or four at the most. Four has been the sum total of the Metropolitan's achievements during the five months past, and of these four it is not yet possible to predict enduring success for more than one. The operas brought forward by the Chicago company are, of course, not considered in this enumeration.

The operatic year opened with a novelty a century and a half old—Gluck's "Armide." Despite the brilliancy of its mounting, its failure was signal. Mr. Gatti's attempt was praiseworthy, but the success of last year's "Orfeo" caused him to overestimate the appeal of archaic musical expression. "Armide" reappeared two or three times and promptly expired.

The great event of the year from every standpoint but the musical one was Puccini's "Girl of the Golden West." It is as needless to dwell once more on the excitement with which the event was at first hailed as it is to consider the gradual decline of the piece in public favor the moment Caruso disappeared from the cast. It never exerted the appeal of the other Puccini operas, and it never will. Yet in its presentation the Metropolitan covered itself with glory.

Humperdinck's "Königskinder" came without much blaring of the trumpets of publicity, and yet it scored. It has scored more and more heavily until it outdistanced even "Butterfly" in popularity. While the triumph of the work is due principally to Humperdinck's inspired music, the Metropolitan made its immediate appeal possible by producing in a manner that scenically, at any rate, surpassed the "Girl." Geraldine Farrar and her flock of geese did equally much to help the good cause.

Last of all comes "Ariane." It is impossible as yet to prophesy its future. It contains much that is beautiful and also much that seems dull. It requires several hearings to determine its true qualities. The Metropolitan merits applause for its courage in producing it, and one may hope for the best even without being sanguine as to the certainty of its realization.

PERSONALITIES



Frank La Forge at Rothenburg

Just home from his European tour with Mme. Sembrich, Frank La Forge, the composer and pianist, tells of the enthusiastic audience they met wherever they appeared abroad. This photograph shows Mr. La Forge in Rothenburg, a Bavarian village in which he gives every year a complimentary concert. Mr. La Forge is to tour with Geraldine Farrar in the Fall and then accompanies Mme. Sembrich in Russia next season.

Powell—Maud Powell makes it a practice to play at least one Bach number in every city she visits while on tour.

Carreño—MUSICAL AMERICA has received greetings from Teresa Carreño, the pianist, from Zanzibar, where she and her party made one of the most interesting stops on her globe-encircling tour. March was spent in resting at Cairo, whence she will proceed to Italy *en route* to her home in Berlin.

Pavlova—“Grace, real grace, is founded upon natural, normal and perfect health,” says Anna Pavlova, the Russian dancer, who, assuredly, if anybody, is qualified to reveal the secret of true grace. Mlle. Pavlova does not believe that American women have discovered this secret. “You are very beautiful and you wear marvelous toilettes,” she told them in a recent magazine article, “but you are not very graceful.”

Campanini—Poker is a favorite game of Cleofonte Campanini and constitutes practically his sole diversion during the busy part of his year. In the Summer he is chiefly occupied with his stock farm near Parma.

Garden—Mary Garden has her opinion of Boston's attitude toward stage morals, and it isn't at all a favorable opinion either. “It's a wonder they don't suppress me,” she said there recently when she learned that the Mayor of the city had forbidden the performances of Eugene Walter's play, “The Easiest Way.” “Really, you know, they ought to paint all the houses white and serve nothing but milk in the saloons of this city. There is an atmosphere of sanctity about the town, I have no doubt, but it doesn't look any more like heaven than New York or Philadelphia.”

Schumann-Heink—The title of “citizen of St. Paul” was conferred upon Mme. Schumann-Heink by the Mayor of that city when she made a recent visit there. The rights of citizenship were conveyed on an embossed scroll bearing the gold seal of the city.

Griswold—At a recent Ambassador's banquet in the royal castle of Berlin, Putnam Griswold, the American basso of the Berlin Royal Opera, was one of those who assisted in the musical program. The Kaiser took the opportunity to express personally his regrets to Mr. Griswold apon his coming departure to join the Metropolitan Opera and spoke also in terms of general appreciation of the services of American singers in Berlin opera.

BEHIND THE CURTAIN

Charles Dalmore's Adopts Novel Methods of Establishing His Name
Before the American Public—Ferruccio Busoni's Love of Books—How Victor Herbert's Musicians Brought a Smile to His Face

CHARLES DALMORES understands the value and the art of advertising a name and keeping it in the public eye and ear. Here are, according to some of his fellow-artists, a few of the schemes he



Gina Torriani, First Danseuse at the Metropolitan Opera House

devised and they are worthy of the enterprising spirit of any American business man.

On all his baggage pieces, trunks, etc., he has the words "Dalmore's, Chicago Opera Company," painted in as huge letters as the size of the trunks will allow and each of the fourteen big pieces is numbered from one to fourteen. During his recent stay in Philadelphia some porters were kept busy in carting these trunks through the busiest thoroughfare in that city, and it did evidently wake up the Philadelphians on both sides of the street when they saw how a foreigner taught them "advertising."

Another favorite little device of his is to have himself "paged" whenever he is not in the hotel, and many visitors at the hotel who had never heard his name became quickly aware of the presence of the famous tenor through hearing constantly one page or another shouting: "M. Dalmore's, M. Dalmore's!"

The "Bohemian Girl" is with us again with Miss Duffield in the title rôle.

She has sung this rôle now so long that her voice begins to show the effects of over-exertion and that is no wonder. Recently, however, an acrobatic troupe has been added to the performing staff and given the artists a chance to rest and the public evidently likes the change. As one of the audience said after the performance: "It was a beautiful circus, with the 'Bohemian Girl' thrown in!"

Ferruccio Busoni, the celebrated piano virtuoso, is said to have one hobby which actually dominates his mind sometimes to the extent of overshadowing everything else.

One day during his recent stay in New York he disappeared. At the hotel no one knew where he had gone, his manager frantically telephoning in all directions, messengers were sent out to all the places where he might possibly be found—all to no avail.

After six hours of excitement and anxiety, who walks calmly up to the hotel but Busoni—followed by a delivery wagon containing eight hundred dollars' worth of books!

Recently, in Dayton, Ohio, he went along with Victor Herbert and Josiah Zuro to a luncheon party, to which all three had been invited. Suddenly Busoni stopped and without saying a word disappeared into a second-hand book store and emerged after two hours and a half with a triumphant smile and a rare first edition of Edgar Allan Poe. But the luncheon was over!

S. Wm. Brady, the well-known New

York teacher of singing, whose pupils have been so successful in their public appearances, is a capital raconteur. The other day he recalled the time when he was studying in Cincinnati with Mattioli, the celebrated master. They were wont to take luncheon at a small German place, Doerr's Café, and one day the master astonished the poor waitress by asking her to bring him some of those "devilish crabs."

* * *

Victor Herbert is known to be adored by his musicians because he treats them with almost fatherly kindness, looks after their welfare, takes an interest in their personal affairs and always has a word of encouragement for them. Once, however, his temper must have been sorely tried, for during an entire week of rehearsals in Pittsburgh he had been gloomy, rough, and nothing could be done right. He was so grouchy that no one dared speak to him, but the musicians found a way to make him smile again.

It was on St. Patrick's day, and the first number to be played was a Tschaikowsky symphony. When Mr. Herbert rapped with the baton for attention and lifted it for the first attack the whole orchestra started to play "St. Patrick's Morn" until they saw that they had won the astonished conductor's smile!

* * *

Gina Torriani and her sister, who have now passed three successful seasons at the Metropolitan as first danseuses, are two young ladies whom I envy for their home life. They live with their mother in a small Italian-looking apartment into which the English-speaking foreigner is simply not admitted.

There is nothing "showy" nor "sensational" about these two girls, as one might expect from the average ballet dancer, and it is, in fact, their simplicity and modesty which would cause a New York newspaper man surprise. It is almost impossible to make them talk about themselves, and even the time-worn bait of mentioning a rival artist's name fails to elicit more than a shrugging of the shoulders.

They are both charmingly modest, the elder one prettily vivacious, the younger silently beautiful. They told me of Sita-Devi, the Indian dancer, who is the daughter of a Princess, and how one day, after a performance out West, some one from the audience, in order to make her angry, shouted at her: "But you are not the son of a princess!" And Sita-Devi replied calmly: "You are quite right, I am the daughter!"

* * *

Amy Whaley, the soprano, who is forever busy rendering services to her many friends and admirers, told me the following:

"The janitress in the next house, to whom I often say a few words when passing by, has very bright children, especially the eldest, a pretty little girl of eight. The other day this prodigy came up to me and asked me whether I knew that they had a 'fine musician' in their house, a piano teacher, and she added with a knowing wink: 'You ought to hear him, he plays awfully well.'

"But," I said, "how do you know that he plays so well?"

"'Cause he can play so awfully loud and so awfully fast," she said."

* * *

Dinh Gilly, the famous baritone of the Metropolitan Opera House, is most interesting when he expounds some of his philosophical remarks about singers and audiences.

"The artist," he says, "has, to a large degree, the rôle of an educator of the public, though many audiences believe that they are educating the artist by comparing him with others they have heard. The artist who has studied his rôle and brings out a new interpretation may not be liked by some people who are prejudiced enough to want to hear only one singer, perhaps the one they have heard first in that rôle, but let me illustrate my point."

"When I was a boy of twelve or thirteen my father took me, as a reward for a successfully passed examination, to the opera for the first time, and perhaps this first visit had something to do with my later love for opera. I can still remember hearing

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Toronto's Expenditures for the Season—
Professor Hambourg's New Plan

TORONTO, Can., April 3.—This city is anxious to challenge comparison with others of similar population (400,000), as to the amount of money spent on musical attractions during the season. MUSICAL AMERICA's correspondent has compiled an estimate of \$220,000 as the gross receipts from the musical public of this city during the period from November to April.

Choral concerts have taken \$50,000, the Toronto Symphony Orchestra \$50,000; other Massey Hall concerts, \$100,000, and events elsewhere in the city, \$20,000.

Professor Michael Hambourg, the distinguished father of Mark Boris and Jan Hambourg, has been invited by McGill University Conservatory of Montreal, to take charge of its department of advanced piano pupils and has consented to spend two days a week in Montreal, devoting the remainder of his time to pupils in this city.

Dr. Albert Ham, F. R. C. O., has been invited by Sir Frederick Bridge to take part in the forthcoming musical services at the coronation of King George.

Plans are being completed to make next season the record of achievement in the history of the Toronto Symphony Orchestra. The president, H. C. Cox, and his committee have arranged that a greater number of artists will appear under the society's auspices. There will also likely be more outside engagements for the orchestra.

The Earl Grey competitions for musical and dramatic amateurs will take place in Winnipeg, Manitoba, early this month. It is expected that contestants will be there from all parts of the Dominion. R. B.

Mr. Meltzer Goes Abroad

Charles Henry Meltzer, critic of the New York *American*, sailed for Europe on Saturday. He will visit all the leading art galleries on the continent and interview musical celebrities.

Willy Burmester, the violinist, has been decorated by the King of Roumania with the order of the Star of Roumania.

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DISCOVERED—A NEW TYPE OF AMERICAN COMPOSER

By ARTHUR L. JUDSON

I HAVE had a unique experience. In this common-place world of ours, where the most of us rub up against the same conditions and the same people day after day, and year after year, and gradually build up a round of conventional actions that binds us to a certain course just as surely as the river keeps to the bed it has worn, a unique experience is, indeed, a rarity. But an experience, to be unique, need not be startling. Our constant grind with its sameness tends to impair our faculties of observation, to dull our sense of what is exceptional, so that when the unusual enters into the range of our observation it is quite apt to pass unnoticed.

Furthermore, my experience was the more unique in that it was concerned with music, and composition at that! We have had it hammered into us for so long that the American writer is a composer by the grace of God, that he has his talent by some sort of a divine right, and that he is worthy, but unappreciated, that it almost requires a court order to get the musical public to even consider any other argument. My unique experience was that I met an American composer who was not walking the streets with an unpublished and unperformed mss. of an opera in four movements or a symphony in five acts (in fact, he hadn't even tried to write either!), and who was not starving to death because his genius was unappreciated. In addition, everything he had written was published and, to him, the future for the American composer seemed nothing less than roseate.

Marshall Kernochan is more than a mere writer of notes; he is a man with ideas. Moreover, the fact of his being a composer has not so fore-shortened his perspective so that his own self-imposed ideas suffice to hide the merits and shortcomings of the composer as a class. From him, as we talked over the luncheon table, I received some ideas which I think are really worth presenting. Said Mr. Kernochan as we reviewed the situation:

"The real trouble with composers in the past is that they have written rather from the box-office viewpoint than from the musical standpoint. I do not blame them for doing this, for music, in this country, has just begun to develop. For many years there was no adequate musical public and this made it necessary for the one who would compose to work along many musical lines. In the old days the composer had to be a voice, or piano, or organ teacher; he had to give lessons in various musical subjects; he had to play in church or orchestra, and consequently his composing was done at odd moments. This meant that the work was, with the best intentions, slighted, for the composer who would produce good work must only compose. Composition is a jealous mistress, and there must be much thought, much 'loafing and inviting of the soul,' if the actual setting down of the notes is to proceed from inspiration and not from the necessity of labor.

"But the box-office idea came principally from the ill-paid teaching of former years. When the price of musical labor was out of all proportion to the standard which the musician was compelled to maintain, every minute was of value and the composer could not afford to write merely because he felt, but had to consider the financial

AMERICANS IN DRESDEN

Girl Pianist of Sixteen Scores a Success—Song Recitals of Interest

DRESDEN, March 25.—An American pianist of but sixteen years, Gladys Seward, distinguished herself as the soloist of the Gewerbehaus-Symphony concert of March 11. She revealed great musical feeling in Chopin's E Minor Concerto and numbers by Liszt and others. Miss Seward is a pupil of Harry M. Field.

Several Dresden teachers of singing have given recent pupils' recitals, such as Fräulein von Kotzshue, who has two prominent American pupils, the Misses Daisy Forster, of New York, and Ine Scaria, of Los Angeles. Both have fine vocal material and sing with expression. Elisabeth Sievert has also a number of gifted American pupils, including the singers, Messrs. MacNutt, Alkovic and others. Mr. Arm-

returns. And then the publishers were just building up their businesses and every composition published had to be an asset and not a probable liability. While this attitude on the part of the publishers has not changed much (human nature remaining pretty constant in business in all ages and climes), yet the country has so developed musically that it devours, almost with avidity, that which it could not understand nor appreciate a decade ago.

"Then, there is the problem of what the American composer shall write. Symphonies, operas, songs, what? It may occur to you that an American composer should write in all of the great forms, but why should he do so? Have we not produced, in our civilization, a people different from the European peoples? Then why should he use European forms? The tendencies of the American composer, as I see him, are toward compositions that are short and to the point, that give their messages and then stop. If American business life is to have any effect on American music, and I do not see how we can help it, we will write, for the time being, in the shorter and more concise forms, and, even our larger forms will be given to incisive, clean-cut utterance. To my mind, opera is foreign to our natural tendencies and the operas which we have produced show this conclusively, I think. In symphonic work we have gone somewhat farther, but we have yet to do something that is really distinctive.

"Along one line we have really begun to find ourselves, and I feel that in the song form we have made real contributions to musical literature. In these works we have forgotten European models to some extent and have written as we felt. The result is that many of our songs are typical American tone pictures and really portray American life and musical feeling. From this it is a step to the development of other forms, which shall also differ much in musical content and method of thematic utterance, but along what lines this evolution will occur I do not pretend to know.

"Speaking of songs, I have an idea that a song should be more than a mere reinforcing of the words used. I can write music that is sad or gay, and I can make the hearer recognize my mood without much difficulty, even in the absence of words. When I use words I limit the general mood of the song to certain definite phases of that mood. For this reason a song to be good should be worth while as absolute music. If a song when played on an instrument does not express a definite mood picture, if it means nothing unless the words are present, then it is not worthy as music. The mere addition of words should not detract from the value of a song as absolute music. This is where many of us fail. We lack the ability, or the ideas, to paint a concise and definite mood picture, and consequently lean too heavily on the words, thus defeating our own ends, for by so doing we establish our limits. The really great song is the one which, when sung, carries the listener beyond the words into the realm of imagination. Here is where we have to learn. We may have technic, we may have melodic talent, we may be correct harmonists, but unless we have imagination we cannot be great composers. Of all these things, imagination, the ability to see beyond the limitations of words, is the thing that makes the true composer."

bruster brought forward the Misses Marjory Seymour, MacLeod and Schuester, who did their teacher great credit.

At the last concert of the Ladies' Club the American pianist, Miss Biery-Jones, scored a great success. She played Schütz's "Carneval Mignon," which suits her style marvelously well. Miss Biery-Jones is well known in America as an accompanist of famous singers. She is musical to her fingertips and her interpretations are replete with elegance, grace and charm. Another American, Miss Serret, assisted.

Leon Rains, in his second song recital, on March 21, repeated earlier successes. A few nights ago he shone as *Mephisto*, as a guest, on the opera stage. His Handel selections in his recital brought forth a demonstration. As a ballad interpreter Mr. Rains rivals the best.

Aino Ackté, the famous *Salomé*, gave a song recital recently and did herself full justice as a performer, though the opera is undoubtedly her real forte.

A. I.

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"MAIA" HAS GOOD MUSIC, POOR BOOK

Berlin Première of Leoncavallo's Work Not Unqualified Success

BERLIN, March 19.—Once again the Berlin Royal Opera has had a *première*. First performances of opera are certainly few and far between here and when they do occur they are unfortunately not epoch-making. Leoncavallo's much-looked-for opera "Maia" was given its German *première* last night in the Berlin Royal Opera, the very first representation of the work having taken place in the Scala at Milan. There was a full house, composed in great part of professional people from here and abroad and of representatives of the press.

A success? Doubtful, although the music, it should be stated at the outset, is vastly superior to the libretto. The Paris publisher, Paul de Chaudens, wrote the book. Ordinarily it may be advantageous to have a millionaire for a co-worker, but it is apt to become harmful for a composer if he is thereby led into writing music for an inadequate libretto.

The scenes of the opera are laid in Camargue, an island in the south of France, formed by the delta of the River Rhone.

Maia, a young peasant woman, loves the son of the wealthy farmer by whom she is employed. This son, *Renaud*, returns her love, but refuses to assert himself against his father's wishes. While *Renaud* is serving his time in the army *Torias*, the herder of the Camargue, woos *Maia* and tells her that her betrothed is unfaithful to her and that, in addition, *Renaud's* father has already chosen a bride for his son. *Maia* is torn between conflicting emotions, when *Renaud* unexpectedly appears and assures her of his undying love. But *Renaud* proves himself a swaying reed and in the second act is shown with his father and the bride whom the latter has selected for him. *Maia* denounces *Renaud* in the presence of the assembled wedding guests and *Torias* now openly declares his love for *Maia*.

In the third act *Maia* in her grief seeks the solitude of the forest, whither she is followed by *Renaud*, who, too weak to oppose his father openly, tells her that he has set aside all filial regard and will henceforth devote himself to her alone. *Torias* inopportune appears on the scene and a wild combat between the jealous rivals ensues. *Maia* intentionally receives the blow which *Renaud* intended for *Torias*—a rather worn-out stage effect—and finally dies in the arms of her lover.

Being acquainted with the original libretto, the writer was somewhat surprised by the arbitrary alteration of the ending of the opera. His Excellency, von Huleen, was formerly an army officer and naturally delights in pictures having a more or less military character. So on Saturday it had been ordained by the Generalintendant that the original conclusion of the opera by which *Maia* plunges into the Rhone River, and the later one, according to which she dies in her lover's arms, be changed so that *Torias* flees from the scene of involuntary murder and returns shortly before the demise of the heroine, accompanied by several meaningless individuals and—a country policeman in full gala uniform. Thus the law is at all times brought foremost in Germany.

In such a libretto many a musical genius might have found his Waterloo. And the shortcomings of the book are all the more regrettable because Leoncavallo has illustrated in "Maia"—perhaps more than ever before—the merits of the modern Italian school. An intimate relationship seems to exist between the composer of "Maia" and Puccini, and above all the music is not only singable but frequently vocally ef-

fective. The parts of the heroine, the tenor *Renaud* and the baritone *Torias* are extraordinarily well characterized, and the ensembles polyphonically are cleverly arranged. Nor is melodic originality lacking. But here the composer has not remained logical. When the old-time genius of the "Pagliacci" composer once asserts itself a natural continuance in the same vein is looked for. But here as never before Leoncavallo sinks from the heights of genius into musical platitudes. Possibly, though, this again is but the natural result of illogical libretto. Wherever human life and passions venture forth unrestrainedly the music at once assumes a significant and always interesting character. The strongest factor in the opera is the instrumentation, which is full of color and tonal effectiveness.

Maia's Romanza in the first act, for instance, is of beautiful effect and no unworthy acquisition for any opera. The duet in the same act is also full of vibrating life and passion. But what a breach of operatic technic to introduce a long duet in the beginning of the first act before the figures have yet awakened the necessary interest! Every possible climax is thereby liable to be ruined at the onset, especially when the material utilizable is so scarce.

The performance was decidedly praiseworthy. The opera had evidently been conscientiously rehearsed and staged and left little to be wished for in these particulars. That *Maia* after she had received her death blow, should continue to sing another long duet with *Renaud* proved rather annoying from a logical standpoint.

Kapellmeister Blech deserves unstinted praise for the manner in which he kept the ensemble together and conducted the orchestra, which played with tone beauty and dash and as though it had played nothing but Italian opera for years. Mme. Kurt sang *Maia* (a rather high part even for a dramatic soprano) with a vocal quality and tone production that pleased immensely. Francis MacLennan, the American, who was a handsome *Renaud*, was in excellent voice and attacked his high notes with a facility that gave his voluptuous tenor the opportunity to assert itself to the best advantage. And still I have the feeling that there is a great deal more in store for Mr. MacLennan as a tenor. As is frequently the case with robust tenors, his voice seems going through a process of greater development. That which caused a genuine surprise to many was his exquisite piano which he produced with a pure chest tone. Tenors who have their voice under such control are certainly rare enough. Bischoff, the *Torias*, is an excellent artist, but I would rather say little about his rendition. His harshness of voice I am willing to attribute to indisposition.

Putnam Griswold sang the smaller part of the father *Renaud* with the musical precision and interesting arts of impersonation of the experienced performer. The smaller parts were ably taken care of by Miss Gates, Fräulein Pacholiki, Fräulein Lindemann and Herr von Schwind.

The Italian colony of Berlin appeared in large numbers. After the first act the applause was rather lukewarm, but after the second act Leoncavallo—who had come to Berlin for this *première*—was called before the curtain five times. How often the maestro, who was presented with an immense floral wreath, bowed his acknowledgments after the close of the opera we did not wait to see. O. P. JACOB.

A New Concert Managerial Firm

Fred O. Renard and E. D. Shaw have formed a partnership to manage musical artists. Mr. Renard has had long experience in the field, managing both musical and theatrical attractions, and Mr. Shaw is also a man who knows the musical situation throughout the country. The firm will be known as Renard & Shaw and will locate at No. 25 West Forty-second street, in the Central Building.

Teresina Tua, the violinist, recently reappeared in Rome in a program of violin and pianoforte sonatas with a pianist named Weiss.

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"ELIJAH" IS FINELY SUNG IN NEW YORK

Misses Gluck and Miller and Messrs. Whitehill and Gunster Soloists with Oratorio Society

For the fourth and last concert of the season the New York Oratorio Society presented Mendelssohn's "Elijah" on Wednesday evening, March 29, at Carnegie Hall. An excellent quartet of artists, with Clarence Whitehill, bass, in the title part; Alma Gluck, soprano; Christine Miller, contralto, and Frederick Gunster, tenor, sang the solo parts, and added much to the general effect.

Neither rain nor the *première* of "Ariane et Barbe Bleue" at the Opera House served to keep away those who find their musical enjoyment in oratorio. It is more than half a century since its first performance at the Birmingham Festival, but one will go far to find bigger choruses and finer constructed climaxes.

Mr. Whitehill gave an impressive rendition of the "Elijah" music, one that was characterized by nobility of voice, and fine delivery. Trained as a Wagnerian singer, his enunciation is faultless and he scored heavily in all of his solos, particularly in the "Lord God of Abraham" and "It Is Enough." The latter was sung with deep pathos and an inner meaning which went straight to the hearts of his hearers. It was a masterful performance.

Mme. Gluck, who sang the rôle of the *Widow*, did some excellent work in the dialogue between the *Widow* and *Elijah*. Her fresh, beautiful voice was heard to much advantage and her intonation was, for the most part, good.

The sterling performance given by Miss Miller last December when she sang the "Messiah" with this organization was repeated last week in this work. The varied nature of the contralto part of Mendels-

sohn's work in which the words of *An Angel* and *The Queen* and the two contemplative solos, the arioso "Woe Unto Them" and the aria, "Oh, Rest in the Lord," are all sung by one soloist, makes this a severe test on the ability of the singer. Miss Miller coped successfully with all of them, and made the music of *The Queen* stand out with much dramatic power. Every word of this scene was distinctly enunciated, so that the audience knew exactly what was going on. In the beautiful aria, "Oh, Rest in the Lord," she sang with perfect repose and calm, her low notes being rich and resonant, and her entire delivery artistic to a high degree.

Mr. Gunster sang the small but important rôle assigned him with clarity and beauty of voice, showing himself a well-equipped artist and one who can sing oratorio. He was received with great enthusiasm after his first solo, "If With All Your Hearts," and in the final solo, "Then Shall the Righteous Shine," he rose to great heights. His enunciation is excellent and he sings with great ease. Annie M. Roth and Katharine Bushnell, who assisted in the "Angel Trio," and in the quartet, "Holy Is the Lord God," sang their parts acceptably. The work of the orchestra was, on the whole, satisfactory. Frank L. Sealy was at the organ and played with much discretion.

The chorus sang better than at any previous performance this year, the tenors being in especially good voice, and the general ensemble excellent. The "Priests of Baal" chorus, the "Then Did Elijah" and the final chorus were particularly full and revealed the enthusiasm that the chorus displayed in the work.

A. W. K.

Boris Hambourg's Third Recital

At his third 'cello recital in Mendelssohn Hall, New York, on Wednesday evening of this week, Boris Hambourg presented the following program, which will be reviewed in MUSICAL AMERICA next week:

Bach, Suite in G Major for 'Cello Alone, "Sipritini" (18th century), Adagio; "Galeotti" (18th Century), Gavotte, "Caix d'Hervelois" (18th Century), L'Inconstant; Luigi Boccherini (1730-1805), Rondo; Boellman, Variations Symphoniques; Grainger, Melodie Danoise and Popper, Elles Dance.



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TO SING FOR FOOTE IN LECTURE RECITAL

Boston Contralto Engaged for Summer Season at University of California—Activities of Miss Wood's Pupils

BOSTON, April 3.—Anna Miller Wood, contralto, has been engaged to illustrate fifteen lecture-recitals to be given by Arthur Foote, the Boston composer, during the Summer season of the University of California, beginning June 26. Miss Wood will spend the larger part of the Summer on the Pacific Coast visiting her former home, and will return here in the early Fall to continue her recital, church work and teaching. Fourteen of Miss Wood's professional pupils will give a recital in Steinert Hall Wednesday afternoon, the program to consist of solos and part-songs, the latter to be directed by Albert Snow, organist of the Church of the Advent, and conductor of the Portland (Maine) Choral Society.

Miss Wood has had an active season in concert as well as teaching, one of her recent engagements being a recital before the Woman's Club of Peoria, Ill., where she repeated the success of her previous recital two years ago. Miss Wood's recital was one of a series in which Samaroff, the pianist; Schumann-Heink, Evan Williams and the Kneisel Quartet were included. She gave an informal recital the following day in Indianapolis for members of the Wednesday Matinée Club at the home of Mrs. Hervey Bates. As before, Miss Wood was highly complimented by the local papers for her clear, distinct enunciation, which is a noticeable characteristic in her pupils' as well as in her own singing, and also for the beauty and richness of her contralto voice and her specially intelligent management of using it.

Among Miss Wood's professional pupils who have appeared in important concerts and recitals recently is Mrs. F. M. Sample, soprano, who was one of the soloists in a production of "The Creation" by the Wallingford (Conn.) Choral Society. She also sang in "Erl King's Daughter" in Westerly, R. I., two weeks ago, being most favorably received.

Inez Harrison, contralto, another of Miss Wood's pupils, was successful in her singing before the Providence Art Club recently, being associated on the program with Mme. Avis Bliven Charbonnel, the pianist. Edith Bullard has had a number of concert appearances this season and is rapidly becoming one of the best known of the younger Boston sopranos. She distinguished herself as soloist with the Brockton Philharmonic Orchestra and was engaged by Mr. Dunham, its conductor, to sing at the Spring concert of the Bridgewater Choral Society. She has been engaged to teach two days a week at the Perkins Institute for the Blind for the remainder of the present season. D. L. L.

Janet Spencer with Hartford Philharmonic

HARTFORD, CONN., March 28.—The Hartford Philharmonic Orchestra gave its fourth concert of the season at the Parsons Theater last Tuesday, Janet Spencer, contralto, being the soloist. The orchestra played the Goldmark "Rustic Wedding Symphony" among other numbers, which included Director Camp's "Chant d'Amour," and Miss Spencer sang two of the favorite contralto arias, "Oh, Don Fatale" and "Nobil Signor." There was applause for Conductor Camp, orchestra and soloist, and Miss Spencer had some beautiful roses given her. She sings expressively and well, and her interpretation of the two familiar numbers she elected to sing was excellent. W. E. C.

Cavalieri to Sue for Divorce

PARIS, March 29.—Lina Cavalieri, the opera singer, who has just returned from St. Petersburg, admitted to-day that she had authorized the institution of divorce proceedings against her husband, Robert W. Chanler. "It is true," she said, "that the matter is in the hands of my attorneys, who will decide when the suit is to be started."

An opera by Joan Manén, the Spanish violinist, is to be given at Wiesbaden during the May Festival.

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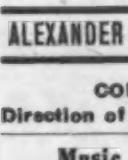
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SAVANNAH MUSIC CLUB HAS ITS BANNER YEAR

A Choral Concert That Marked Best
Efforts of the Society in Sixteen
Years of Its History

SAVANNAH, GA., March 28.—This present season has been so far and still is a banner one in the history of the Savannah Musical Club. Its local monthly concerts have been splendid. The meeting of March 16, at which Vincent's "Prodigal Son" was given with a chorus of fifty voices, has been pronounced the finest program ever given in the history of the club, which is now sixteen years old. The chorus sang in a most finished manner, as did all the soloists. Olive Gould, at the piano, was at her best and Mrs. W. H. Teasdale, director, was the recipient of much praise for the excellent work of the chorus. E. G. Cuthbert, who sang the tenor solos, won warm appreciation for his splendid work, and Eulalia Cox sang exquisitely "Love Not the World." The other soloists were Miss Harris, Miss Putzel, Mrs. Spencer, Mrs. Wilson, Mrs. Boyle, Mrs. Hopkins, Miss Burnham, Miss Reddy, Mr. Miller, Mr. Oper, Mr. Teasdale and Mr. Gaillard. The duet sung by Mrs. Hopkins and Miss Burnham was one of the gems of the evening.

For April 10, at the Savannah Theater, the club announces Mary Garden and her concert company for one performance on that evening. For May 1 and 2, with a matinée, the club announces a Spring festival. The Damrosch Orchestra and quartet, with the Music Club's "Festival Chorus" of 100 voices, will furnish the programs. Added to this a most interesting feature will be the appearance of one of the club's artist members, Mrs. Clarence Lillenthal (née Henrietta Seckendorf of New York), who will play Liszt's "Hungarian Fantasie" with the orchestra at the matinée performance. T. I.

To Bring Liszt's Organ Here

An organ built chiefly by American manufacturers on specifications provided by the composer, Franz Liszt, is soon to be brought back to this country, according to Herbert A. Smith, of Detroit, who arrived in New York last week from Europe. The instrument is said to have a wonderful tone and to have been played by Liszt, Wagner, Schumann, Rubinstein and Von Bülow. It is said to have been used in rehearsals for the first performance of "Lohengrin," given under Liszt's direction at Weimar in 1850. It passed from Liszt's possession to the Princess Wittgenstein, who presented it to the court organist of Weimar, Herr Gottschlag, from whose family the present owner bought it. He says it will be brought to this country from England, where it now is, provided reasonable arrangements for its importation can be made with the customs officials.

Beatrice McCue in Jersey Musicale

Beatrice McCue, contralto, of New York, figured in an attractive musicale given Saturday afternoon, March 25, at the home of Dr. and Mrs. J. C. Schmuck, of Lawrence, N. J. There were 175 guests present. The program included: "Ave Maria," Schubert-Wilhelmj, Roland Edward Meyer; "O, Ma Lyre Immortelle," Gounod, Miss McCue; (a) Humoresque, Dvôrak; (b) Mazurka Romantique, Musin, Mr. Meyer; (a) "Mélisande in the Wood," Goetz; (b) "Happy

Song," del Riego, Miss McCue; "Airs Russes," Wieniawski, Mr. Meyer. The second part consisted of Beaudal's "Lady of Shalott," written for women's chorus. Solos in the cantata were sung by Mrs. William Pettit and Inez Litchfield, sopranos, and Beatrice McCue, contralto. Margaret Gaines and Mme. Louise E. Meyer were at the piano.

Providence Début Arranged for Carolina White—Some Recent Recitals

PROVIDENCE, March 30.—The engagement of Louise Homer, who was announced as the soloist for the last Boston Symphony Orchestra concert in Infantry Hall Tuesday evening, has been canceled, because her services are required at the Metropolitan, but Manager Ellis has secured Carolina White, of the Chicago-Philadelphia Opera Company, for her place. Miss White will be heard here for the first time.

Mary Sweet Winsor, a pupil of Mrs. Anne Gilbreth Cross, director of the Music School, gave a recital of pianoforte music Wednesday evening at Churchill House before a highly cultured audience. Miss Winsor played with splendid technic and musically understanding.

A song recital in Memorial Hall Wednesday evening by E. Lindsey Cummings, tenor, and Mrs. E. Lindsey Cummings, contralto, attracted a large audience. Mr. Cummings has a pure lyric tenor voice which he uses with much care. Mrs. Cummings's voice is unusually fresh and vibrant and all her songs were rendered most artistically. There was a large audience. G. F. H.

Lilla Ormond in Springfield

SPRINGFIELD, MASS., March 29.—Only those whose privilege it has been to hear Lilla Ormond, mezzo-soprano, can appreciate the rare treat which Mr. and Mrs. Philip C. Powers offered their guests at their home here in a recent song recital by this young artist. Miss Ormond is no stranger to Springfield, having captivated an audience last year when she appeared with the Russian Symphony Orchestra at the Court Square Theater, and another the year before with the Boston Symphony Orchestra. Her exquisite voice and faultless management of it, together with her altogether charming person and personality, make a combination quite irresistible, and her hearers at her latest recital were entranced. W. E. C.

"Koenigskinder" Theme of Last Lecture by Miss Faulkner and Mr. Oberndorfer

Anne Shaw Faulkner and Marx Oberndorfer gave the fourth and last of their opera musicales at the Hotel Plaza, New York, on Thursday morning of last week. The opera treated was "Königskinder," and a large audience listened with pleasure to the relation of the story by Miss Faulkner and the poetic performance of the piano score by Mr. Oberndorfer.

Frank L. Farrell's Piano Recital

Frank L. Farrell, organist of St. Patrick's Cathedral, in Norwich, Conn., gave a piano recital in Mendelssohn Hall, New York, March 28, playing Brahms's F Minor Sonata, some Chopin pieces, Arensky's F Sharp Etude, Schlozer's "Concert Study" and Liszt's "Campanella." At the close of the recital Mr. Farrell was recalled with applause.

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STIRRING UP INTEREST IN CHORAL MUSIC IN NEW YORK

Walter Henry Hall Tells of His New Festival Chorus Which Will Make Propaganda for Standard Music—The Purposes of the Society

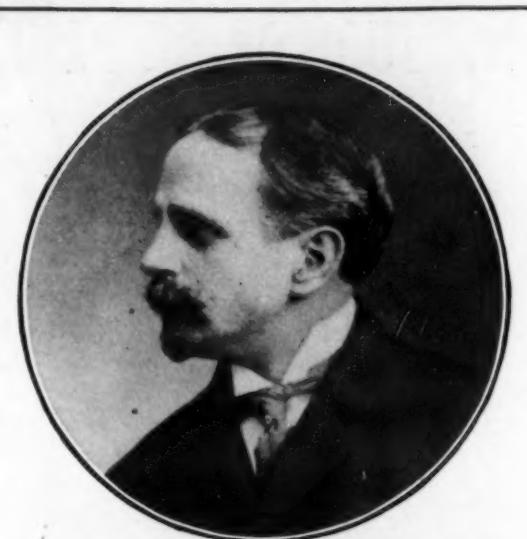
With the sudden activities during the past year in the realm of choral music in New York, the announcement of the establishment of a large chorus known as the University Festival Chorus under Walter Henry Hall, for many years conductor of the Brooklyn Oratorio Society and the Musurgia of New York, has attracted much attention.

Something of the nature of this chorus was disclosed in these columns some months ago, prior to its active organization. Now that the chorus has been working and has given its first concert at Carnegie Hall during the present week, and after its singing has been so generally praised, it seemed but natural that its conductor might have something of interest to speak about in regard to choral music in this country, and more specifically in this city. To a representative of MUSICAL AMERICA Mr. Hall said recently:

"When one considers the number of orchestral concerts in this great city, which number more than one hundred throughout the Winter, the comparatively few choral concerts are astounding. There are scarcely a dozen concerts of choral music heard in this city during the whole Winter, but, knowing, as I do, the influence of choral singing on the life of a community, and the tremendous change that has been worked by it in the cities of England, I venture to say that the awakened interest in it in this city will be one of great benefit.

"In this city, through the performances of the Oratorio Society, the public has come to know the great oratorios and some of the shorter choral compositions designed for small choruses, the latter being known through the Musical Art Society. There is, however, a vast amount of good music in the shorter choral forms which we do not know anything about and which I am very anxious to bring out with my chorus.

"The plan of the organization of the Festival Chorus, under the auspices of Columbia University, is to foster a love of choral music far and wide. All plans are now perfected and the four centers in New York, Brooklyn, Flushing and New Rochelle have been working with me to prepare the works which we gave the other night. We should have the support of the churches in our work, especially in our singing of oratorios, for I truly believe that in this modern age oratorio singing interests those people who do not find the same interest in the church service. It is one way of disseminating religious truth, and I have often found, both in my chorus and



Walter Henry Hall, Conductor of the Brooklyn Oratorio Society, Director of Choral Music at Columbia University.

in the audience, that the effect produced by the singing of some of the inspired texts has created an impression far greater than that produced by an ordinary sermon."

"How do you account for the limited interest shown in the work by those persons who sing?"

Only Small Percentage Can Read Music

"I should say that it is easily explained through the fact that in England almost everybody can read music, beginning to learn with the tonic sol-fa, and then taking up staff notation later. The percentage of persons who read music intelligently here is, on the other hand, very small, and I find our solo singers rather poorly prepared from a musical standpoint.

They would be better equipped if they sang for a while in chorus so that they would learn how to sing rhythmically.

"The objection raised is that vocal teachers do not wish it; that is what singers tell me, and it is not far to seek the reason for this. The choral conductor has but one point in mind, namely, the result which he is striving to obtain. He, therefore, grinds out the difficult parts without considering the strain which he is putting on the singers, especially on young and fresh voices. I do not do this in my work, but have for many years had my choruses learn the parts which are more difficult than the average by singing them over in a sort of 'half voice,' or by humming them. It is through this that I have the co-operation of so many teachers who, knowing this, send their pupils to me in order to obtain this choral routine.

"We are, at present, in America passing through a temporary phase of operatic ascendancy, which is in danger of throwing out of balance a due appreciation of other art forms. Without questioning the artistic status of such a composite product as opera, I would bespeak an interest in oratorio somewhat more in proportion to that shown in opera.

"As you know, oratorio and opera began

The Objection Which Vocal Teachers Make to Chorus Singing for Their Pupils—Feasibility of Dismembering the Great Oratorios

at the same time in the history of music, and for a period they were so like in character that they could not readily be distinguished. Singing in the home has never been known in America, as it has in Germany and in England, and this, no doubt, has much to do with the situation. Music lovers in this country are, many of them, well up in moderns—that is, I know many young students even who know their Tschaikowsky, Debussy, Richard Strauss, Puccini and Max Reger, but their knowledge of Mozart and Haydn is practically nothing. Bach they pretend to know, or at least to take an interest in, since I have found that it is something of a fad at present to do so."

"And what sort of work are you contemplating for the future? Will it be entirely confined to oratorio?"

"On the contrary, the function of the University Festival Chorus is to sing secular and sacred works and not to limit itself to any one style; that is, one classic oratorio per year at its first concert, and at its second concert modern works or rarely heard works, which the directors consider of interest to the public.

"I have a plan which will, at first, appear rather radical, but, on second consideration, I believe it is feasible in its every detail. It is analogous with the change which has come over the American people in their church services.

"The time was when people would listen to a two-hour sermon and be apparently interested. The American people are emotional and demand that whatever they listen to be short, concise and varied in its content, be it a concert or be it a sermon. It is with this as a basis that I have come to the conclusion that it would be something entirely new if I were to give sections of a great choral work, selecting, of course, those sections which are complete in themselves. By this I mean the 'Baal' scene or the 'Famine' scene from the 'Elijah' are complete units, telling an episode of the story and sustaining the interest throughout. Such a plan might provide enjoyment to those people who would not care to sit through the whole 'Elijah.' Such a program as the 'Baal' scene from the 'Elijah,' a short Bach cantata, and Brahms's 'Schicksalslied,' would make a program that would be varied in content and surely interesting.

"There will be those, however, who will take exception to this plan, and consider it sacrilegious for a modern conductor to dismember the classic work of Mendelssohn, but, on the other hand, there are but few oratorios in which the highest standard is maintained throughout. Why bore audiences with those parts in which the composer has lost his grip?

"We gave the 'Creation' the other night because it has not been given in New York in many years, and, furthermore, it is in accordance with the policy of presenting a classic oratorio each year. Of the 'Festival Cantata' by Professor Rübner, of the University, about which I spoke to you some time ago, I would say now that we will give it as one of our works during the Summer session at the University, as it is a work which is associated rather intimately with the institution itself." A. W. K.

GRACIA RICARDO'S RECITAL

French, German and English Songs Sung in New York with Much Success

Gracia Ricardo, the American singer, who for so many years has been interesting European audiences by her gifts, has spent this whole Winter in America and has made a deep and indelible impression wherever she has been heard.

On Wednesday of last week Mme. Ricardo gave her first recital in New York City. It was given in aid of the Babies' Milk Fund, and Walter Chambers, the architect, who is deeply interested in this movement, lent his admirably suited drawing room for this occasion.

In the audience, in addition to those interested in the fund, were many critics and well-known representatives of New York musical life, and the success which Mme. Ricardo achieved was so impressive that she now contemplates giving a song recital at Mendelssohn Hall before leaving for Germany, where she will concertize during the Fall and early Winter of this year.

It is expected that she will return early in 1912 to resume her work in America. The program which Mme. Ricardo presented last week showed the artist's great versatility:

(a) Rec. et Air, "Pleurez Mes Yeux" ("Le Cid"), Massenet; (b) Pastorale, Bizet; (c) "La Lettre d'Adieu," Kriens. (a) "Auf dem Wasser zu Singen," (b) "Klären's Lied," Eichberg; (c) "Schneeglöckchen," (d) "Er ist," Schumann. (a) "Ich Trage Meine Minne" R. Strauss; (b) "Sterne mit den Goldnen Füßen," Franz; (c) "So Schnell Vergessen," Tschaikowsky; (d) "Ständchen" (e) "Von Ewiger Liebe," Brahms. (a) "The Spring," Z. Harris-Reinecke (written for and dedicated to Gracia Ricardo); (b) "My Lovely Celia," Monroe; (c) "Song of Spring," Hugo Wolf.

KAISER'S IMPRESARIO RESIGNS

But Is Persuaded to Reconsider—Accused of "Excessive Americanism"

BERLIN, March 27.—The fact that the impresario-general, Count von Huelsen Haeseler, of the Berlin Royal Opera, recently tendered his resignation to the Kaiser was brought out to-day at a meeting of conductors, singers and others affiliated with the royal playhouses of Berlin. The impresario, addressing the meeting, said that charges had been made against his administration of excessive Americanism and of favoring other foreign elements at the Royal Opera House. He ridiculed the accusation that there were many singers on the Berlin stage who could not sing and said that, out of a total singing staff of thirty-five at the Royal Opera, the only foreigners were four Americans, Francis MacLennan, tenor; Florence Easton, soprano; Frances Rose, mezzo-soprano, and Putnam Griswold, baritone.

It was announced that the Kaiser had refused to accept the count's resignation and that he was to continue in office.

Emily Gresser's Berlin Recital

The program which Emily Gresser, the New York violinist now in Berlin, was scheduled to give at the Klindworth-Scharwenka-Saal, on March 29, has been received in New York and contains the following items:

Sonate, D-dur, Corelli; Concert, G-moll, Bruch; Variationen, Tartini; Pantomime, Mozart; Andante Sostenuto, Viotti; Rigaudon, Monsigny; "Méditation," S. Franko; Polonaise, No. 1, Wieniawsky.

Miss Gresser went abroad to continue her studies under Sam Franko, who taught her also when he was located in New York.

The Imperial Russian ballet engaged for the Covent Garden season will fill an engagement in Paris before going to London.

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IMPRESSIVE SINGING BY BROOKLYN CHOIR

Baptist Temple Concert an Event of Importance—Lillia Snell's Solos Feature

The sixteenth annual concert of the Baptist Temple Choir was the principal event of musical interest in Brooklyn during the last week. The concert took place in the Baptist Temple on Friday evening, March 31, and was well attended. Assisting the Temple Choir were the New York Singers' Club and two soloists, Anna Case, soprano, and Lillia Snelling, contralto. Tali Esen Morgan conducted, Edgar L. Fulmer presided at the organ and Charles Albert Baker accompanied at the piano.

Composed of nearly 200 voices, the Temple Choir sings with a great deal of ability, the training of the singers individually and collectively for choir purposes having been of the best. The results on Friday evening were very impressive and each of the big numbers evoked enthusiasm. Gounod's waltz from "Faust" was the opening number on a program which included following attractive features:

Dudley Buck's "Hark the Trumpet Calleth," by the Singers' Club; Pinsuti's "A Parting Kiss," by the Temple Choir; Sullivan's "The Long Day Closes," and Bullard's "Winter Song," by the Singers' Club; Grieg's "Land Sighting," by William Weil and the Temple Choir; Leichter's "Negro Love Song," by the Singers' Club; Garrett's "O, My Love Is Like a Red, Red Rose," by the Temple Choir, and Hiller's "O World, Thou Art Wondrous Fair," by Miss Case and the Singers' Club.

Both choral bodies joined in the church scene from Mascagni's "Cavalleria Rusticana" and Costa's "War Song of the Philistines."

Miss Snelling was easily the "hit" of the evening with her charming singing of a series of solos consisting of Hue's "J'ai pleuré en rêve," Leoncavallo's "Tis the Day," Sidney Homer's "Dearest" and Bruno Huhn's "Back to Ireland."

The first of a course of five lectures was given by Minna D. Kuhn, of Manhattan, a pupil of Ada Soder-Hueck, at the Academy of Music Tuesday afternoon, March 28. The series is under the auspices of the Brooklyn Institute of Arts and Sciences and Miss Kuhn's discourses are to be devoted to "National and Folk Song Music." For her first lecture on Tuesday, she took up the topic of "Ireland, the Harpers and Bards." She was assisted by G. Joseph Melfi, harpist, and Frances Gould, accompanist. A large audience greeted Miss Kuhn and her talk and singing gave much pleasure.

L. D. K.

MRS. E. M. S. FITE'S PLANS

Mme. de Cisneros and Beatrice McCue Come Under Her Management

Mrs. E. M. S. Fite, the New York manager, attended the biennial convention of the Federation of Musical Clubs in Philadelphia, and while there renewed her contract with Mme. de Cisneros for concert work next season. Mme. de Cisneros will join the Chicago Grand Opera Company in January, 1912, and remain with it until the close of the season, when she will make an extensive concert tour. Owing to opera engagements abroad two of the Southern dates for Mme. de Cisneros's concert tour this Spring have had to be canceled. Mme. de Cisneros will open with the Victor Herbert Orchestra in Washington April 17 and at each of her appearances she promises a song by an American composer, one of which will be the Aria with orchestral accompaniment by Horatio Parker, which

ELLEN LEARNED
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won the first prize at the recent competition.

Beatrice McCue, the gifted contralto, soloist of the Russell Sage Memorial, has gone under Mrs. Fite's management and Mrs. Fite is planning extensive concert work for Miss McCue next season. Miss McCue has been in the East but two years and in that short space of time has won a warm place in the hearts of music lovers. The quality of her voice is rare, her art is unquestioned and with youth and charm of personality in her favor she should win many laurels.

THE FOURTH ANNUAL TOUR OF PAULIST CHOIR OF CHICAGO



Rev. Father William J. Finn, Trainer and Director of Paulist Choristers of Chicago

CHICAGO, April 3.—The Paulist Choristers of Chicago constitute the only touring boys' and men's choral society in the United States. They will begin their fourth annual tour of the country in St. Louis, April 24, and proceed to Buffalo, Rochester, Boston, New York, Philadelphia, Baltimore, Washington and Pittsburgh. In addition to the interest which attaches to the excellent work of these choristers, there is always an interest in their tours for the reason that most of the singers are under eleven years of age. They travel in special trains and sleep every night in Pullman cars. A great responsibility is assumed by the management of this society in bringing so many boys out on a concert tour, but the disciplinary system of the organization is so perfect and the earnestness of the lads so marked that there is never any difficulty in keeping the youngsters out of danger. These boys are the only boys trained root and branch according to the old English system of 400 years ago, and their vocal as well as interpretative facility never fails to win approbation. At least twelve concerts will be given in one week during the tour and the boys will give in this series programs which cover all the popular schools of classical music, including motets and madrigals of the most modern idiom.

SCHUMANN-HEINK IDOL OF ST. PAUL

Her Singing Thrilling Feature of Spring Festival Concerts

ST. PAUL, March 31.—The St. Paul Spring Music Festival has come and gone, and with it the whole city has throbbed with the excitement of anticipation and fulfillment. Seldom, if ever, has enthusiasm reached so high a pitch and stirred so many centers of the city's life. Social, professional and business circles co-operated in the making of a new record of patronage for the three concerts given under the auspices of the St. Paul Symphony Orchestra, with Charles L. Wagner, the wide-awake and efficient manager, in the lead.

The occasion for this remarkable demonstration was the opening of the Spring tour of the St. Paul Symphony Orchestra and the general desire to give the organization a "send-off" which should express the city's appreciation of this body of musicians, under the leadership of Walter Henry Rothwell, which is to make a nine weeks' tour covering 8,000 miles from Winnipeg, Edmonton to the Atlantic States.

The appearance of Mme. Schumann-Heink was the feature of the first concert. Always a favorite in St. Paul, the artist's four appearances in arias and songs on this program were marked by unusual demonstrations. The "Erda Scene" from "Das Rheingold" and the Adriano aria from "Rienzi," with the orchestra, furnished the medium for the great dramatic interpreter's noble exposition of the majesty and strength of Wagner's art. In the "Habanera," from "Carmen," with chorus and orchestra, under the direction of Horace W. Reyner, the singer proved irresistible in dramatic expression of quite another phase. A group of German songs, including Liszt's "Die drei Zigeuner," Loewe's "Das Erkennen," a "Wiegengen," by Heermann, and Schubert's "Erl-Koenig," and moved the audience to waves of emotional pleasure. The artist's mastery over her listeners was again demonstrated in the enthusiasm aroused by her singing of four English songs—"The Rosary," by Nevin; "Light," by Marion E. Bauer; "Cry of Rachel," by Mary Salter; "A Child's Prayer," by Harold.

In the two groups of songs, Mrs. Katherine Hoffmann, St. Paul's "very own," accompanied the singer at the piano for the first time in this city during her four years' association with the great artist. Mme. Schumann-Heink indicated her appreciative and generous attitude toward the accompanist by joining enthusiastically in the applause which plainly included Mrs. Hoffmann as the two appeared together upon the stage. Both artists were tendered a real ovation.

The orchestra numbers were: "War March of the Priests," from "Athalia," by Mendelssohn; the Allegretto from Beethoven's Symphony No. 8, and the "March of Homage," from Grieg's "Sigurd Jorsal."

The matinée performance brought out probably the largest audience ever assembled in this city to hear a musical program. The entire seating capacity, said to be 10,000, was brought into requisition, and standing room was in demand. It was "children's day," and by special favor, Mme. Schumann-Heink had consented to "sing for the children." The children were massed by the hundred on the great stage and in the balcony over the "stage boxes," and to these the great artist directed her attention. It is doubtful if ever she sang to a more devoted audience. She waved to the mass of uplifted, smiling little faces and requested their owners to rise and join with her in singing "America." After this preliminary, the air "But the Lord Is Mindful of His Own" was delivered with great

impressiveness, touching the hearts of young and old in the extreme tenderness, coloring the repeated phrase, "He remembers his children." This was followed by Harned's amusing "Child's Prayer," which relieved the tenseness of the moment and produced smiles and much feverish clapping. With Nevin's "Lucrezia Borgia," the singer made her final contribution to the program, and with Mrs. Hoffmann, who had accompanied her, left the stage amidst an uproar of applause.

Other soloists of the afternoon were George Harris, Jr., tenor, who sang beautifully the "Preislied," from Wagner's "Die Meistersinger"; Mme. Harriet Orendorff, soprano, singing Georges' aria, "Hymn to the Sun," and Charles F. Champlin, baritone, in the aria, "Evening Star," from "Tannhäuser."

Orchestral numbers were Mozart's "Turkish March," two movements from Luigi's "Ballet Egyptien," the "Valse des Fleurs," from Tschaikowsky's "Nutcracker Suite," and two movements from Massenet's "Le Cid."

At the third and last performance of the festival Sir Edward Elgar's "King Olaf" was produced by the St. Paul Symphony Orchestra and Festival Chorus under the direction of H. W. Reyner and with solo parts taken by Mme. Orendorff, soprano; George Harris, Jr., tenor, and C. F. Champlin, baritone.

F. L. C. B.

IN MINNESOTA SCHOOLS

A Bill in Preparation to Provide for State-Wide Musical Instruction

BUFFALO, MINN., April 3.—A bill has been prepared for introduction in the Minnesota legislature this year, known as the "Kipp bill" and designed for the improvement of musical conditions in the public schools of the State. The bill calls for the appointment of a "State Public School Board of Music" to hold examinations and grant certificates in music each year and also provides an appropriation for traveling expenses of two or more quartets composed of public school students to give instrumental and vocal music of an educational nature throughout the State.

The father of the proposed measure is Frederick W. Kipp, of this city, who has himself traveled the State over with the Kipp String Quartet, composed of himself and his three daughters. Mr. Kipp plays the viola; Maude Kipp, aged eighteen, the first violin; Hazel Kipp, fifteen, the second violin, and Winifred Kipp, nineteen, the cello. Mr. Kipp states that he has noticed in his travels a marked absence of musical sentiment and knowledge in the public schools and says that, even in the high schools, many of the children are ignorant even of the names of Beethoven and Mozart. The Kipp Quartet has crossed the State four times this season, giving free programs in the schools, and is now starting on another tour. The concerts given have been successful in creating an enthusiasm for general musical instruction.

Florence Hinkle in Program of Lullabys

Lullabys of various nations composed the program given by the New York Mozart Society at the Hotel Astor April 1. Florence Hinkle, soprano; Eleanor Patterson, contralto; Percy Stephens, baritone; Paul S. Althouse, tenor, and Carrie Hirschman, pianist, were the principal contributors to the program. Miss Hinkle's soprano solos were a much admired feature. They included: "Cradle Song," Grieg; "Mighty Like a Rose," Nevin; "Berceuse from 'Jocelyn'" (with violin obligato), Godard; Scotch lullaby, "Gae to Sleep," Fisher; "You and I," Lehmann; "Songs My Mother Taught Me," Dvorak (Hungarian lullaby); "Depuis le jour," from "Louise," Charpentier. Miss Hinkle also sang in several concerted numbers.

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SAYS OUR PUBLIC CAN'T BE FOOLED

Americans Think for Themselves, Declares 'Cellist Gruppe, and a Performer Must Meet Advertised Standards or Fail—Will Begin European Recital Series in London and Return Here Next Season

EXTENSIVE preparations are being made for the series of 'cello recitals to be given shortly in London by the distinguished young Dutch 'cellist, Paulo Gruppe. Reaching the English metropolis a few days ago, Gruppe immediately began work on the programs he is to give and which, it is believed, will arouse considerable interest. The recitals are to be under the management of the Daniel Mayer Concert Direction.

Before sailing for the other side Gruppe announced that he would return to America for the season of 1911-12, when he is to play not less than fifty times. His appearances will be divided among the representative symphony orchestras of the United States and Canada, leading musical organizations and clubs and unassisted recital work. There is evidence that Gruppe may have to extend his season in order to accept all the pending engagements.

"It is a satisfaction to play in concert in America and Canada," said the young artist before sailing for England, "because the people of both countries are keenly appreciative of honest efforts. While it is true that the 'cellist faces a more difficult task in interesting his hearers than almost any other musical executant, my experience has been that the ability to give what is wanted in 'cello music in the manner desired brings its rewards. The present attitude of the music patrons of the United States and Canada is encouraging toward the efficient musician and for this we should be grateful.

"The ability of audiences here to judge for themselves whether music is well interpreted or otherwise means much for the cause of the art for the simple reason that it gives to the artist of established worth every opportunity. A singer, pianist, 'cellist or violinist who has not appeared in this country may be heralded with much ado, but if he fails to meet the announced standard he will find ultimate discomfiture. This is as it should be, for it protects the capable performer and helps the manager.

"In my playing through the South I found the lovers of music surprisingly well equipped to distinguish high achievement and ever ready to bestow favorable recognition where it belonged. In my opinion all this will surely create a broader market

for the professional musician of standing. "During my first tour, two years ago, the audiences deplored themselves much after the manner of those said to be 'from Missouri.' They were present to be shown, and while they were willing to accept a certain amount of favorable advance accounts they kept final judgment until they,



Paulo Gruppe, the 'Cellist, and His Texas Accompanist, Harriet Bacon MacDonald

themselves, felt ready to pronounce it. The second season—just closed—brought me before many of these same audiences for a second time, and then I found them enthusiastic. Naturally, I was proud to feel that I had won their respect.

"Next season I hope to be able to enhance the good opinion created among the concert-goers of the United States and Canada, for I shall work hard this Summer while I am taking my so-called vacation in Holland. Apart from the actual work I intend to do in connection with the actual playing of my instrument, I shall study as many of the larger musical compositions as possible, and also devote a part of my time to composition.

"Before going into 'Summer retirement' I expect to play in a number of concerts on the Continent in order to please myself and others who have been kind enough to express a desire to hear me after an absence of several months."

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THREE IN JOINT RECITAL

Violinist, Pianist and Baritone Unite Forces with Excellent Results

Henry Schradieck, violinist, and Anna-belle Wood, pianist, assisted by Sergei Klibansky, baritone, and William F. Sherman, accompanist, appeared in recital recently at the American Institute of Applied Music. The program contained the "Kreutzer" Sonata of Beethoven, the first sonata of Saint-Saëns and the following songs: an old Italian aria, Schumann's "Du bist Wie eine Blume," Peterson-Berger's "Venedig," and Grieg's "Ein Schwan" and "Lauf der Welt."

The two sonatas were played with fine finish and clear insight, and showed the effect of many ensemble rehearsals. Mr. Schradieck is, of course, an artist of superb attainments, while Miss Wood is proving herself a pianist of ability.

Sergei Klibansky, who is new at the school this year, was heard with much pleasure. His voice is a baritone of especially soft and sympathetic quality, and his enunciation is practically perfect. His success, especially in the two Grieg songs, was such as to win for him three encores. It is probable that he will be heard in concert extensively another season.

BALTIMORE SEASON SUCCESS

Chicago Opera Company Closes Engagement with Attractive Double Bill

BALTIMORE, April 3.—The Chicago Grand Opera Company closed its very successful season at the Lyric with the charming double bill, "The Secret of Suzanne" and "Le Jongleur de Notre Dame." In the first opera Mario Sammarco as Count Gill displayed marked ability and Carolina White made a fine impression as the Countess. In the second opera Mary Garden gave a splendid rendition of Jean. Hector Dufranne revealed his excellent vocal talents and Maurice Renaud gave an admirable presentation of Boniface. Campanini directed.

The season of ten performances has been most successful and Manager Bernhard Ulrich promises another season next year. He says that "the opera season in Baltimore has been all that could be desired. We have had the house packed at each performance, and if there had been half as many seats again we could have sold out for three operas." Mr. Ulrich will sail for Europe on April 15. W. J. R.

Pearl Benedict in Albany and Easton

Distinguished success has fallen to the lot of Pearl Benedict, the contralto, at her recent appearances in Albany, N. Y., and Easton, Pa. In both cases Miss Benedict took her audiences by storm, and the richness and beauty of her voice and the poetry of her interpretations have won for her the warmest approval. In Albany she was heard with the Albany and Mendelssohn Clubs. She sang songs by Rossi, Mendelssohn, MacDowell, Fauré, Fontenailles, Rummel and others, and the consensus of opinion seemed to point to the fact that they had never been sung to better effect within the memory of Albany concert-goers. In Easton, too, there was no division of opinion as to the high character of her achievements.

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LAST "POP" CONCERT BY ZACH ORCHESTRA

Soprano Soloist Contributes Principal Feature—French Opera in St. Louis

ST. LOUIS, April 1.—The closing "Pop" concert last Sunday was made memorable by the fact of the appearance of a very talented soloist, Julia Bruer, soprano, and an entire "request" program. Mr. Zach had his men in the best of trim and a capacity audience greeted the players. The principal numbers were the selections from "Madama Butterfly," the "William Tell" Overture and the "Bader Mad'l" Waltz, by Komzak, the latter a great favorite here. Miss Bruer, who has a full coloratura voice, made good use of it in her rendition of "O Lovely Bird," from "The Pearl of Brazil," by David, accompanied by the orchestra. She received rousing applause and sang as an encore "I Mind the Day," by Charles Willoughby. It was her débüt with the orchestra and the first time that St. Louisans have heard her in serious work. She was with the "Red Mill" company when it visited here last year. Mr. Zach left on Monday for Boston to join his family.

This city has had seemingly a surfeit of dancing this year, but Isadora Duncan and Walter Damrosch's New York Symphony Orchestra, appearing here Monday, under the local direction of Alice Martin, drew a fair-sized audience despite several strong counter attractions.

Jules Layolle's French Opera Company, from New Orleans, has been playing here all the week. The company opened last Sunday night with "Les Huguenots" and continued through the week, with "La Bohème," "Samson et Dalila" (first time here), "Thaïs" (first time here), "Faust," "Traviata," "Hérodiade" (first time here), "Rigoletto" and "Lakmé." Owing to the smallness of the stage the scenic effects were not adequate, but the performances were well given. This is a poor city for such attractions during Lent, and several of the houses were very light. Of course, most interest centered in the performance of "Thaïs," which was well attended and especially well sung by Mme. Rolland, the leading soprano, and Mr. Moore, baritone, the only American with the organization. These two singers, with M. Fontaine, the leading tenor, created a most favorable impression in all their appearances of the week. The orchestra, under the direction of M. De la Fuente, formerly of New York, was a decided feature of the engagement.

A recital at the Musical Arts Hall on Thursday evening by Agnes Conrad, soprano, and Emily Kauffield, pianist, aroused a good deal of interest. Both performed in a thoroughly musically manner.

H. W. C.

Chicago Basso in Recital

CHICAGO, March 31.—Albert Borroff, a popular basso, gave an admirable recital Sunday afternoon in the Illinois Theater, presenting a varied and interesting program and displaying a voice of more than ordinary resonance and flexibility. His singing is marked by an unusual quality of pathos and his interpretations are virile and telling. There is no excess of vocal volume, as is often the case with this class of voice. In the classics as well as in modern German and the dainty French school of compositions his interpretations impressed his audience most favorably.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE Novello & Co., Ltd., issue an uncommonly good quarterly of "Anthems for Easter and General Use,"* dated February, 1911. There are compositions by West, Adlam, Cobb, Roberts, Federlein, Waghorne, Wareing, Harwood, Luard-Selby, Leslie, King and Martin. The most interesting anthem is John E. West's "Awake, Awake, with Holy Rapture Sing," for mixed voices and organ. It is written in a brilliant modern style and represents the composer in his best style. The organ part is full and shows the ability of the composer as an organist. Other notable anthems are "The City Beautiful," by Gottfried H. Federlein, "As Christ Was Raised from the Dead," by Herbert W. Wareing, and "Lo, the Winter Is Past," by Bertram Luard-Selby.

his music is marked by a refined sense of melody and good musicianly writing.

It is in two parts containing three numbers each. Nine measures of introduction bring in the opening chorus, "I Am the Resurrection," which is given out for some fourteen measures in unison. An effective solo for soprano, "Sorrows Are Passed," follows. It has some nice melody, and is designed for the service. An extended number, beginning with an organ prelude, then a chorus, a semi-chorus and an excellent tenor solo, "Fear Not Ye," is next heard, followed by a chorus *maestoso*, "Alleluia, Christ Is Risen," in six-four time, one of considerable musical worth, which closes the first part of the work.

The second part presents a soprano solo with women's voices, in which Mr. Reed again proves himself a capable writer. "Let Us Not Therefore Sorrow" is a fine baritone solo, and one that will no doubt be heard alone when the whole cantata is not sung. The Finale is planned for a quartet, semi-chorus and full chorus, and opens, with the full chorus on the text "O What the Joy and the Glory Must Be." Thematically and rhythmically this bears a strong resemblance to the final chorus, "Death Is Swallowed Up," of Dr. J. Christopher Marks's "Victory Divine," but it does not mar its effect. A semi-chorus interrupts for a moment and then the chorus returns in jubilant manner. A beautiful quartet in the relative minor ensues, unaccompanied, save for a few passages on the organ. The full chorus enters, this time *ff*, singing the opening theme of the last chorus, now altered to common time from the original triple movement, and brings the work to a brilliant and majestic close.

The composer, in a word, understands his material. He is writing for the average church chorus-choir, and avoids difficult harmonic writing and strict contrapuntal complications. His counterpoint is always free and melodious, and he is to be commended on his refraining from what is banal, even though he often has much trouble in avoiding it. He maintains a level throughout the cantata that is surprising, and will no doubt meet with the same success in this work as he has in the past with his others.

SUCH attempts at interpreting moods as Ralph Vaughan Williams's setting of Stevenson's "The Roadside Fire"‡ are to be disparaged by all who admire the true art-song. Tonal wanderings, intentional dissonance and sterility of ideas are indeed the properties of many great modern composers in their large orchestral works, but they are quite uncalled for in a simple song. Mr. Williams seems to take pleasure in avoiding everything that will appeal to the music-lover, and in this song has demonstrated to the best of his ability that he is making a desperate effort to be a modern. The attempt is, however, futile. It is published for high and low voice.

ONE must indeed go far to find a sacred song that is not marked by an abundance of banal melody. "Light,"§ by Frederick Stevenson, op. 58, is an exceptionally good sacred song, characterized by musicianly style and ideas. The composer has written his own text, which is likewise elevated in feeling, and has expressed the meaning of it with success. It is harmonically free, as a glance will show, the song beginning in C major, going through D flat, and on the restatement of the themes entering the key of D major, in which it closes. It is published for high voice in C, low voice in A.

TO a poem by Edward Oxenford, the composer, Edward Broome, has written a setting of some interest. It is "The Hour Has Come to Part,"|| and though not particularly distinguished in melody it contains some nice harmonic ideas. The piano accompaniment is nicely managed, its placing being very playable and independent of the voice part. It is for a medium voice.

FOR use at Easter services William Reed has provided a new cantata, "The Resurrection and the Life."* This composer has much ability in this kind of work, and

**ANTHEMS FOR EASTER AND GENERAL USE," February, 1911. Published by Novello & Co., Ltd., No. 21 East Seventeenth street, New York City.

†THERE'S NO WORLD WITHOUT YOU, By Antonio D'Annunzio. Published by Shapiro, New York City.

‡THE ROADSIDE FIRE, Song by R. Vaughan Williams. Published by Boosey & Co. Price 60 cents.

§LIGHT, Sacred Song. By Frederick Stevenson, op. 58. Published by the Oliver Ditson Company, Boston, Mass. Price 60 cents.

||THE HOUR HAS COME TO PART, Song for a medium voice. By Edward Broome. Published by the Oliver Ditson Co. Price 40 cents.

FANK E. TOURS, whose setting of Kipling's verses "Mother O' Mine" achieved such success some few years ago, has published a new song of considerable musical interest, "Beyond the Sunset,"† to a poem by Holman Quinn. It is in free style, with an interesting accompaniment supporting the voice acceptably. It is somber in character, and expresses the mood of the poem without striving after effects. It is melodic and will be heard on recital programs without doubt. It is published in four keys.

AN Easter song, "Hail! Thou Blessed Saviour,"‡ by Henry L. Gideon, of Boston, appears from the press. It is conventional in outline, and says nothing that has not been said before, which will not prevent it, however, from becoming popular.

Sheffield Choir Sings for Legislators

OTTAWA, ONT., March 31.—The Sheffield Choir, of England, which is touring the Dominion, sang by special request at the House of Commons yesterday, under the direction of Dr. C. A. E. Harris, and later gave a concert at the Russell Theater. The patriotic Canadian airs sung before the legislators aroused the utmost enthusiasm.

*THE RESURRECTION AND THE LIFE, A Cantata for Easter for Soli, Chorus and Organ. By William Reed. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

†BEYOND THE SUNSET, Song by Frank E. Tours, Published by M. Witmark & Sons, New York City. Price 60 cents.

‡HAIL! THOU BLESSED SAVIOUR, Song for medium voice. By Henry L. Gideon. Published by M. Witmark & Sons, New York City. Price, 60 cents.

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St. Louis Has Had More and Better Concerts—Growing Importance of the Orchestra

Max Zach, conductor of the St. Louis Symphony Orchestra, passed through New York last week on his way to Boston, his home, after completing the season in St. Louis.

"This has been the best season of the four I have conducted in St. Louis," said Mr. Zach to a MUSICAL AMERICA representative. "At first, the task I undertook when I was given charge of the orchestra disheartened me. At times it seemed as if we were making progress too slowly, but this year I have felt that our foundation has been well laid and, with the advantage of having a largely increased number of local symphony concerts, we have been able to cover a truly representative list of compositions and the public interest has been quickened gratifyingly."

"St. Louis now looks upon its orchestra as its greatest cultural asset. Formerly we had to arrange our concerts so that we wouldn't conflict with big social events. Now big social events are arranged so that they won't connect with the orchestra concerts."

"The 'pop' concerts, which formerly seemed to be the most important things we did, according to the public's way of expressing its appreciation, are still popular, but they do not overtop the more serious subscription concerts. I used to think that I was conducting a series of 'pop' concerts with an occasional symphony program thrown in. Now I feel as though I am conducting a series of serious symphony concerts with an occasional 'pop' included."

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Max Zach, Conductor of the St. Louis Symphony Orchestra

All the musical forces in town appear to be working toward one end—the support of the symphony concerts.

"The two novelties of the season which made the best impression were the César Franck symphony and the Sibelius second symphony. I find, however, that 'absolute music' is much more difficult to introduce to popularity than 'program music.' The people want a story in their music. They want their music to represent something definite."

Alfred Laliberté, of Quebec, recently gave a pianoforte recital in Paris.

AMERICAN PIANISTS IN LONDON DEBUTS

Two of Them Prove Possession of Talent—Plans for London Festival

LONDON, March 25.—Pablo Casals, the cellist, was the soloist at the Queen's Hall Symphony Concert last Saturday. His performance of Dvôrak's Violoncello Concerto was so beautiful that criticism can be nothing but unstinted praise.

Benno Moiseiwitsch's ambitious program for his recital at Bechstein Hall Saturday afternoon included the Sonata, op. 106 (for the Hammer-Klavier), Beethoven; Sonata in B Minor, Liszt, and Sonata in F Minor, op. 5, Brahms. Although this very talented pianist did not succeed in making the trying Beethoven sonata always interesting he showed himself an artist with a talent much above the average. His understanding and broad style commend him. His tone is very full and his control perfect.

Queen's Hall was crowded Monday evening when Dr. Richter conducted for the last time in the symphony concert series. He will appear with orchestra in two extra concerts before his retirement, however, and there have also been rumors to the effect that he will have charge of a Wagner opera season at Covent Garden in the Autumn, in which case his farewell will only be to the concert platform.

The program included Haydn's Symphony in E Flat, Beethoven's Symphony in F, the Brahms Violin Concerto and a symphonic poem by Hamilton Hart. This last work was conducted by the composer and was labeled "With the Wild Geese." Bronislaw Hubermann took charge of the solo part of the Brahms work and showed himself an even better violinist than some years ago when his name was, perhaps, more before the public.

Two American pianists appeared for the first time in London this week. Miss Shimberg's work revealed nervousness and lack of experience, but, in spite of the fact that she is not yet ready to challenge criticism, she certainly possesses talent and temperament. Wesley Weyman, the other American, who has studied with Leschetizky, Moszkowski and Godowsky, had the courage to give a Liszt centenary recital two weeks before Mr. Pachmann is to give his. Mr. Weyman has talent, fairly sound technic and good ideas of interpretation. Plenty of routine work will be useful to him.

Cyril Scott's concert, Wednesday, introduced his new suit for violin and pianoforte, which never rises above the level of rather sweetly sentimental salon music, with here and there a dash of cleverness of rhythm or harmony. Of the new songs brought forward the only one deserving special consideration was "The New Moon." This had an effective little piano figure and good voice treatment.

More details of the London Musical Festival, which takes place in May, have just been announced. The festival opens May 22 with Sir Edward Elgar's "Dream of Gerontius," in which the soloists will be Elena Gerhardt, Gervase Elwes and Herbert Brown. The Norwich Festival Chorus will sing in this work and will also be heard in Max Reger's 10th Psalm. Mr. Pitt will conduct a new orchestral work of his own and a new Debussy composition. Besides Sir Edward Elgar's Second Symphony new works by Granville Bantock and Dr. Walford Davies will be introduced. At the Strauss concert, when the famous composer will conduct, Harold Bauer will play the "Burleske" for pianoforte and orchestra, a comparatively early effort of Strauss.

"Königskinder" has been acquired by the Covent Garden Syndicate, but the date of the first performance has not been announced.

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FROM "MUSICAL AMERICA" READERS

Arthur Elson's Defense Against the Criticism of "Mephisto"

To the Editor of MUSICAL AMERICA: I see with pleasure that I was duly grilled, or "deviled," in MUSICAL AMERICA recently, being hauled over the coals by Mephisto for my attitude toward Indian music and Puccini's "Girl." You may wonder where the pleasure comes in. It arises from the fact that so many of my statements have withstood the shock of attack.

First of all, let me give Mephisto his due. The song of the minstrel *Wallace*, which I took to be original, is most definitely Zuni music, as Mephisto stated. Of the songs within my reach ("Traditional Songs of the Zunis," arranged by Carlos Troyer) the "Lover's Wooing," "Festive Sun Dance" and "Sunrise Call" prove the point abundantly.

Now let me have my turn.

The music to the Indian lullaby, with its simple intervals and iterations of note and phrase, is most decidedly Indian in style. Such songs as "Wioste Olowan" (Dakota), "Nai No-otz" and "Mata No-otz" (Cheyenne), "Hachayachu Naad" (Arapaho), "Halushka Nawan" (Winnebago) and others show a general resemblance in style to the lullaby. An even closer resemblance is found in the "Beiträge zur Akustik" for 1901, which was certainly accessible to Puccini. In this, examples No. 5 and 7, in an article on "Indian Song" by Fillmore are short and simple phrases repeated as often as desired. Even if Puccini did not follow these he produced something very like them. The Zuni music is more advanced than the average Indian songs, so that the lullaby is the more usual type. Puccini's setting of it, therefore, is Indian in at least the same degree that Dvôrák's "New World" Symphony is negroid, if the latter term may be used.

Honors are thus easy on the two songs. But there are other points. The atrocious

charge that my articles are not thrilling I shall attempt neither to palliate nor to deny. They are like the dictionary in the foreigner's estimate—rather disconnected in plot, but full of good material.

Also, I am accused of prejudice, apparently against Indian music. The point I made in my article was a simple comparison, showing that it did not represent our nation in the same way that Germany or Russia are represented by their folksongs. The student will find much beauty in our aboriginal music, and it is well echoed in the Indian Suite of MacDowell, the piano works of Farwell and the charming songs of Cadman. But folk-music appeals to a whole nation, while the Indian songs are exotic for the white race in America. Few can recognize them as Indian unless they are specially labeled. Even I, when I heard the song of *Wallace*—but I have already made my *amende* for that.

I also dwelt on the point that, for the sake of realism, Puccini might have made *Wallace* sing something that the public could recognize as an "idealization of familiar songs." An Indian tune, with its words replaced by new ones, does not satisfy these requirements. At the epoch chosen in the play, Payne's "Home, Sweet Home," and the songs of Foster were certainly in vogue, and represented exactly the sentiment of *Wallace*'s words. Puccini's choice of the Zuni tune seems less fitting than an original song from his pen would have been.

If you will kindly publish this note, in justice to me, I will forgive you and Mephisto beforehand for making any criticism upon it that you see fit.

Yours truly,

ARTHUR ELSON.

P. S.—My critical dignity is still intact, as you foretold, though apparently it was in a critical condition for a time.

Boston, March 27, 1911. A. E.

MUSIC IN PROVIDENCE

Boston Apollo Singers Give Pleasure—
Mme. Charbonnel in Club Concert

PROVIDENCE, April 3.—The Apollo Club of Boston gave a concert in Memorial Hall Wednesday evening under the auspices of the Providence Musical Association. Either owing to the Lenten season or to the unfamiliarity of the Providence public with this famous singing organization, there was an extremely small audience, but to those present a great pleasure was given and such fine ensemble singing has seldom been heard here. The solo in "Old Folks at Home," as arranged by Van der Stucken, was admirably sustained by C. H. Wilson. In W. G. Hammond's "Lochinvar," Alfred Denghausen sang the solo and was applauded with enthusiasm. Emil Mollenhauer, the conductor, had wonderful control of his men. Carl Lamson did effective work at the piano.

The Providence Art Club observed its ninety-fourth members' night on Friday evening with a memorial at which the artists were Mme. Avis. Bliven Charbonnel, pianist; Inez Harrison, contralto, and Gene Ware, accompanist. Mme. Charbonnel played her group of solos with marked brilliancy and the flawless technic that always characterizes her work. Miss Harrison, a pupil of Mrs. Anna Miller Wood, of Boston, made her first appearance at the club's musicales, and was heard to advantage in songs by Horace, Foote, Handel, Johns and Ronald.

Dr. Jules Jordan, conductor of the Arion Club, announces that at the Spring concert Rossini's "Stabat Mater" and Gounod's "Gallia" will be sung. Lillian Nordica has been engaged as soloist. G. F. H.

Opera Folk Depart for Europe

A first contingent of operatic celebrities to sail for Europe departed from New York by the *George Washington* on Thursday of last week. They included Director Henry Russell, of the Boston Opera; Hermann Jadlowker, tenor, and Walter Soomer, baritone, of the Metropolitan Opera; and Mme. Kirkby-Lunn, the contralto. Mr. Jadlowker is to sing in about twenty-four performances at Carlsruhe, Frankfort-on-the-Main and Wiesbaden. Mr. Soomer is under contract to sing at Dresden for the next five years, and is not expected back at the Metropolitan next season.

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GUILMANT, GREAT ORGANIST, DIES

He Had Been One of France's Most Celebrated Musicians—Death Came in His Seventy-Fifth Year

PARIS, March 30.—Alexandre Guilmant, the most noted of the French organists, died here to-day. He was 74 years of age.

Félix Alexandre Guilmant was born in Boulogne, March 12, 1837. His father was organist of the churches of that city. Young Guilmant's musical propensities manifested themselves at an early age and became especially devoted to the organ. He practised diligently on that instrument, sometimes devoting eight or ten hours a day to it. He studied harmony with Gustavo Carulli and was also an eager student of musical literature.

At the age of twelve he began to substitute for his father. Four years later he became organist at the Church of St. Joseph, in his native city, and made his first attempts at organ composition. His first work, a solemn mass, was performed at the

Church of St. Nicholas when the young man was but 18. Shortly after he became choirmaster of St. Nicholas as well as professor of solfeggio at the local communal school. In 1860 he became a pupil of the organist Lemmens.

1871 saw Guilmant's removal to Paris and his assumption of the post of organist at La Trinité, where he remained until his death. He made frequent visits to England and to various French cities to dedicate new organs and during the exposition of 1878 his playing created a very deep impression on all hearers. His fame was further spread by tours through England, Italy, Russia and the United States. The English organist, James Shaw, wrote concerning him:

"In a country of remarkable organists and organ music two names stand out from all others as being especially representative of the present-day style of music for the organ. These are Mons. Alexandre Guilmant of La Trinité and Mons. Ch. Widor of St. Sulpice, Paris. There is every reason for the remarkable eminence and popularity of both. The spontaneous beauty of Mons. Guilmant's music is its chief charm. Added to this the correct and scholarly structure of all he does attracts and satisfies the critical faculty of every educated musician. It points to a deeper meaning than can be given by the very ordinary flashy, trashy stuff which marks most of the unmeaning outpourings of the modern French school of frivolous 'tunes' with vamped accompaniments. I only need to instance the remarkable construction of the close of his first Sonata or the beautiful treatment of the Meditation in A (composed for the opening of the organ at St. Sulpice in 1862), as proofs of the fine

workmanship of this composer. Fine themes, sustained interest, refined and scholarly treatment, and that nameless charm which is the true inspiration and individuality of the composer (and which so distinguished the music of his master and friend, Mons. Lemmens)—these are the characteristic properties of Guilmant's music."

Guilmant was especially famous for his renderings of the works of Bach and Handel. He did not confine himself to any school, however, but gave many series of historical recitals covering the organ music of many centuries. These popular recitals were long continued and with the assistance of the Colonne orchestra the great organ concertos of Bach and Handel were frequently given.

Guilmant's compositions which have found great favor with organists of to-day include "The Practical Organist," a Symphony for Organ and Orchestra, "Four Organ Sonatas"; "Belthazer," a lyrical scene, with solos, chorus and orchestra; "Christus Vincit," a hymn for chorus and orchestra, harps and organ; also a number of Motets, Masses, and Choruses.

He was Professor of Organ at the Paris Conservatoire and turned out many pupils who became famous. One of these is William C. Carl, the New York organist. In addition to his professorial duties he edited many organ works, and his "Archives des Maitres d'Orgue" was acclaimed having cast much new light on the history of organ music.

William C. Carl, director of the Guilmant Organ School of New York, has prepared for MUSICAL AMERICA the following

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list of American organists who studied under Guilmant:

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Mr. Carl will give a concert in memory of his friend and teacher, Alexandre Guilmant, next Monday evening, April 10, at 8:15 o'clock, in the Old First Presbyterian Church, Fifth avenue and Twelfth street, assisted by the full choir of the Old First and Margaret Harrison, soprano, and Randall Hargreaves, the English baritone. The program will be devoted entirely to the works of M. Guilmant and is as follows:

Organ: Marche Religieuse (on a theme of Handel), Communion in A Flat (dedicated to Mr. Carl), Allegretto in B Minor. Vocal: Gloria in Excelsis (Mass in D Flat), Choir of the "Old First." Organ: Caprice in B Flat; Allegro from the First Organ Symphony. Vocal: Motet, "Come Unto Me" (new), (dedicated to Mr. Carl), Choir of the "Old First." Organ: Scherzo from the Fifth Organ Sonata, Chant du Martin. Vocal: Ce que dit le Silence, Randall Hargreaves. Vocal: Marche Funèbre et Chant Seraphique (composed for the inauguration of the Grand Organ in Notre Dame, Paris). Vocal: Quam Dilecta (Psalm lxxxiv.), Choir of the Old First.

For his 185th and 186th organ recitals, Samuel A. Baldwin has chosen two programs of exceptional interest. On April 9 he will play the "Toccata and Fugue" in D Minor of Bach, Edwin H. Lemare's Symphony in D Minor, the Adagio from the "Moonlight Sonata," and shorter pieces by William Faulkes and R. Huntington Woodman, closing with the Overture to "William Tell." Guilmant's "Lamentation," written in memory of a friend who was killed at the bombardment of Paris in 1870, will be heard as an elegy on the death of M. Guilmant, the dean of French organists and composers for the instrument. Professor Baldwin has played all the larger works of the late composer and has expressed the highest regard for his ability, both as composer and organist.

On April 12 the program will present a "Concert Fugue" in G Major by Johann Ludwig Krebs, a favorite pupil of Bach, a Choral Prelude by Bach, Schubert's "Unfinished Symphony," the "Good Friday" music from "Parsifal" and shorter pieces by Bossi, Dvorak and Guilmant.

*Deceased.

NOTABLE WEEK IN CLEVELAND MUSIC

Concerts by McCormack, Heineman and the Theodore Thomas Orchestra

CLEVELAND, April 1.—John McCormack at the Hippodrome on Sunday evening, with the Irish Choral Society, found his fellow countrymen in Cleveland much more loyal than did Alexander Heinemann at Gray's Armory on Monday. Heinemann, who is one of Germany's most famous lieder singers, and who has had a remarkable success elsewhere in this country, found in Cleveland but a small audience awaiting him for his return engagement, although the enthusiasm of those who were present was unbounded. Even more than at a first hearing did he impress his magnetic personality upon his listeners. He was fresh from honors at the White House, and wore the gold medal presented by President Taft after his recital there, an honor so seldom bestowed as to be decidedly noteworthy. His voice of resonance and sweetness, under perfect control, his extraordinary intelligence, simplicity and power, with the personal appeal of his genial presence, make him an artist of far more than ordinary interest. His range of selection was from Handel, Schumann, and Schubert to Hermann, Karl Kaempf and other moderns.

McCormack and the Irish Choral Society drew four thousand to the Hippodrome the night before. It was really a great Irish celebration. The familiar Irish melodies, as sung in Mr. McCormack's sweet lyric tenor, kept the house in a tumult of applause, while Victor Herbert's "Love Laid His Sleepless Head," was accorded a triple encore.

The last symphony concert of the season took place on Wednesday when the Thomas Orchestra, under Mr. Stock, gave a fine Wagner program, with the assistance of Perceval Allen as soloist. Miss Allen's appearance in Cleveland was the first of her tour in this country which is to last three months. Her voice, a big glorious dramatic soprano, was heard to great advantage in the Brünnhilde "Immolation Scene," from "Götterdämmerung," and in the music of Isolde. She has the stage presence, the training, and the temperament to lend a noble interpretation to these great parts. Stock's program was comprehensive in its range, from the "Faust" overture to the "Parsifal" "Good Friday Spell." A. B.

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ST. CECILIA CLUB GIVES SECOND PRIVATE CONCERT

Interesting Miscellaneous Program Presented in New York Under Victor Harris's Direction

The St. Cecilia Club, under Victor Harris, conductor, gave its second private concert in the ballroom of the Waldorf-Astoria on March 28, assisted by Charles Gilbert Spross at the piano and a string orchestra. The program follows:

Part I—1. Bach, Sarabande, Bourrée, The Orchestra. 2. Brahms, Ave Maria. 3. (a) Schumann, "Des Nussbaum," arr. by Louis V. Saar; (b) Parker, "In May." 4. (a) Victor Harris, "Ashes of Roses"; (b) Grant, Werther, the Club. 5. (a) Grieg, Norwegian Melody; (b) Tschaikowski, Waltz from op. 48, The Orchestra. 6. Cadman, Four American Indian Songs (dedicated by the composer to the St. Cecilia Club), arr. by Victor Harris.

Part II—1. Kremer, "Hymn to the Madonna." 2. (a) James H. Rogers, "The Two Clocks" (composed for the St. Cecilia Club); (b) "Will o' the Wisp" (composed for the Club). 3. (a) Gossec, Gavotte; (b) Fould, "La Poupee Dansante," The Orchestra. 4. Strauss, "By the Beautiful Blue Danube," arr. by Max Spicker.

The singing of the club was up to its usual standard, some fine dynamic effects being obtained, the Brahms being sung with beautiful quality of tone and Mr. Harris's "Ashes of Roses" meeting with the same success that it had at the recent Diet Kitchen concert. It was in the four American Indian Songs by Cadman, which Mr. Harris has arranged for women's voices, that the singers scored their greatest success. "The Two Clocks," which Mr. Rogers, of Cleveland, wrote for the club, was amusing, and Mr. Spross's "Will o' the Wisp" dainty and fanciful.

Mr. Harris is to be commended on the fine work which he has done with this club, bringing it to the very first rank among choirs of female voices in the East. He conducts with authority and shows musicianship of a very high order in all his work.

Hallett Gilberté's New Song Cycle

Hallett Gilberté, the American composer, is meeting with great success this season, having given thirty-two recitals of his own songs. Last week Mr. Gilberté introduced for the first time his song cycle "Overhead in a Garden," the book by Oliver Herford. Betty Ohls gave the cycle at the Pleiades Club and created a favorable impression. Mr. Gilberté and Miss Ohls were at once engaged to give the cycle at a private musicale on the following Tuesday and at a concert at Delmonico's on Friday last.

Mme. Lemon Sings at Musicale

Mme. Marguerite Lemon, late of the Metropolitan Opera House, and more recently of the Beecham Opera Company, London, and Edith Jewell, violinist, were the artists furnishing the program at a delightful musicale given on Sunday afternoon, March 26, by Mr. and Mrs. William

Fahnestock, of No. 22 East Fifty-first street, New York. Mme. Lemon sang with rare taste and expression a number of songs by Grétry, Martini, Chausson, Godard, Brahms and Berlioz, together with the big aria from "Der Freischütz" and the "Aria de Lenore" of Godard. Her enunciation in three languages was admirable, and her voice more rich and beautiful than ever. Miss Jewell, who plays with decided taste and fine rhythm, contributed solos by Drdla, Beethoven, Godard, Bizet, Debussy, and Sarasate. W. J. Falk and Lewis Williams rendered valuable assistance at the piano.

Virginia Sassandra in Texas Recital

AUSTIN, TEX., March 24.—Virginia Sassandra gave an artistic program at the Parish House of All Saints' Chapel on Tuesday night. Her singing was greatly enjoyed by the large crowd present and she received a number of handsome floral tributes.

Mrs. Jourdan W. Morris, soprano, and Kate Douglass McNeill, violinist, of New York City, gave a recital Thursday night at the Knights of Columbus Hall, which was largely attended.

The piano pupils of Mrs. Mollie Thornton gave a recital Saturday afternoon.

G. M. S.

Organist Gulick's Recital

Charles L. Gulick, organist, was heard in recital at the Church of the Divine Paternity, New York, on March 23, assisted by Marguerite Ayers. The program follows:

1. Fugue in D Major, Bach. 2. Benediction Nuptiale, Frysinger. 3. Aria from "Odysseus," Bruch, Miss Ayers. 4. Symphony No. 5, Widor. 5. Aria from "Light of the World," Sullivan, Miss Ayers. 6. Evensong, Edward F. Johnston. 7. Concert Overture in E Flat, Foulkes.

Mr. Gulick's playing is marked by a capable manual and pedal technic and a command of registration which is out of the ordinary.

MacDowell Chorus Plans Liszt Celebration

At a meeting of the directors of the MacDowell Chorus in New York last week, it was decided that the society should devote its first concert next season to a celebration of Liszt's centenary by presenting his famous "Legend of Saint Elizabeth." This will be the first performance in New York of one of the most characteristic and successful works of the Abbé Liszt.

Horatio Connell's Festival Engagements

Horatio Connell, the basso, has been engaged for the Ann Arbor Festival May 11 and 12, when he will sing in Handel's "Judas Maccabaeus" and the bass part of Tchaikovsky's "Eugen Onegin." He will also sing in "Caractacus" at the North Shore Music Festival in Evanston May 25, 26 and 27. Owing to his engagement in Ann Arbor Mr. Connell had to refuse an "Elijah" engagement in Springfield.

RICHMOND ORCHESTRA IN NOTABLE CONCERT

Local Soloists Aid in Making Success of Event—An Elaborate Organ Recital

RICHMOND, VA., March 25.—A splendid audience of unusual size greeted the Richmond Philharmonic Association Tuesday evening last in the City Auditorium, on the occasion of its third concert of the season. Lillian West, soprano; Minnie Derby, pianist; W. Douglas Gordon, baritone, and W. Paris Chambers, cornetist, were the assisting artists, all of this city with the exception of Mr. Chambers, who is contemplating making his home here and has had the leadership of the Richmond Light Infantry Blue Band offered him.

The orchestra, under W. Henry Baker, opened with the overture to "King Solomon," and all through its six motifs accomplished some admirable work, as was the case also in its remaining numbers—Spanish Dances, Nos. IV and V, Moszkowski, Raff's "Lenore" Symphony, March and Wedding Procession from "Lalla Rookh," Rubinstein. The Moszkowski selection was the best, although the Raff March had to be given a second hearing. Mr. Chambers's solo, "The Lost Chord," Sullivan, showed him to be a rare master of his instrument, lifting it from its noisy place in the band to the realms of a virtuoso instrument. This artist has played with and is a personal friend of Massenet.

Though suffering badly from the poor support he received Mr. Gordon's aria, "It Is Enough," "Elijah," found a generous place in the appreciation of his hearers, for even poor accompaniments cannot mar the velvet tone and sympathetic artistic interpretation that always characterize this soloist's work. To the applause which burst out at its conclusion he gave Reichardt's "Hoffnung" ("When the Roses Bloom").

Miss West sang the Flower Song from "Faust" with refined expression, and her work proved a delight to many. She should make an excellent singer with more serious study.

What might be considered the event of the concert came in the next to the last number when Miss Derby rendered Grieg's Concerto for Piano, A Minor, op. 16, with orchestra accompaniment. With fine attack and poetic warmth she revealed the many colored harmonies of this noble work, and while perhaps at some point she lacked the power necessary to please a few, her technic met every demand of even the most hypercritical.

On Thursday Louis Witzel, organist of the Grace Presbyterian Church, gave one of the largest recitals of the year. With full choir and the assistance of Mrs. Florence Dillard Hequemborg, violinist; Walter Watkin, tenor; W. Douglas Gordon, baritone; Margaret Knowles, soprano, and Mrs. C. P. Cadot, contralto, he offered a program that packed the church.

G. W. J., JR.

Russian Orchestra in Grand Rapids

GRAND RAPIDS, MICH., April 3.—The Schubert Club gave its second concert of the season March 22, at Powers' Theater, introducing the Russian Symphony Orches-

tra of New York, under the baton of Modest Altschuler. Five numbers out of nine were by great Russian composers.

Nina Dimitrieff, soprano; Frank Armley, tenor; Lealia Joel-Hulse, contralto, and Bertram Armley, baritone, sang admirably the quartet, "Night," by Tschaikowski.

E. H.

Lehigh Valley Symphony Orchestra Concludes Fourth Season Successfully

SOUTH BETHLEHEM, PA., April 3.—The second and concluding local appearance of the Lehigh Valley Symphony Orchestra in the Grand Opera House demonstrated the high standards of this organization, now four years old. The size and enthusiasm of the audience seemed to show an amount of public interest ample to warrant the future of the orchestra, and the performance more than justified all the confidence reposed in Conductor A. M. Weingartner and his men. The program included the Haydn Symphony in G Major (Militaire); Grieg's "Peer Gynt" Suite, and his Concerto, op. 16, for piano and orchestra, and the overture to "William Tell," Rossini. Mrs. Dossert was the piano soloist and played brilliantly.

Philadelphians to Give Joint Recital

PHILADELPHIA, PA., March 27.—Howard F. Rattay, violinist, and John S. Thompson, pianist, will give their second annual joint recital on Wednesday evening, April 26, in Witherspoon Hall. Mr. Rattay, a Philadelphian, studied the violin under Gustave Hille, afterward perfecting himself abroad under Joachim. Mr. Thompson, also an American, has studied and played both in Europe and this country with much success.

S. E. E.

Musgrove Pupils in Recitals

GAINESVILLE, GA., April 3.—Annie Louise Pagett and Pearle Hasselle, piano pupils of Thomas W. Musgrove, of the Brenau College Conservatory of Music, gave their senior recitals on March 14 and 21. The programs in each case contained works of the well-known composers, and served to demonstrate the accomplishments of the performers. Both pupils displayed the results of excellent instruction and acquitted themselves most creditably.

Recital by Inga Oerner

Inga Oerner, soprano of the Metropolitan Opera House Company, gave a recital at Aeolian Hall, New York, on March 21, and made a deep impression on the audience with her three songs: "Ein Traum," by Grieg; Tosti's "La Serenata," and "Forbidden Music," by Gastaldon. She displayed a very sweet and well-trained voice, and her interpretation was excellent. Julian Pascal, pianist, assisted by giving a few numbers on the piano.

Ziegler Institute's Recitals

On Monday evening, March 27, the Ziegler Institute of New York began a series of informal recitals by the students which will continue every Monday evening until the close of the season, in June. The school is making a special feature of singing in English.

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PHILADELPHIA'S FINAL OPERA WEEK

An Ill-Timed "Curtain" in a "Lohengrin" Performance When Mr. Hertz Pressed the Wrong Button—Bitter Accusations That Followed and Their Refutation—Does Philadelphia Know Its Wagner?

PHILADELPHIA, April 3.—So far as the local company is concerned, this is the last week of the opera season in Philadelphia, the windup coming with the performance of "Natoma" this evening and Wednesday night's presentation of "Quo Vadis?" which will then be sung here for the fifth time. The Metropolitan Company from New York, which appears in "La Gioconda" to-morrow evening, will still have one or two more visits to make, however, so that there is still something to anticipate, the Wagner-lovers being particularly elated over the unofficial announcement that we are to have a performance of "Parsifal."

Last week was one of little novelty or excitement. Monday evening brought the second performance of "Quo Vadis?" and the Jean Nouguès opera, it was found, improves upon a rehearing. The lavish stage pictures, veritable triumphs of spectacular splendor, still remain as the most conspicuous features of the presentation, perhaps, but Nouguès' music reveals new beauties when the distractions of a first performance are not so much in evidence. All the members of the cast, which includes Renaud, Dalmorès, Huberdeau, Dufranne, Crabbé, Lillian Grenville, Alice Zeppilli, Eleanora de Cisneros and many others, have won pronounced favor, and the chorus comes in for a good share of credit, while Conductor Campanini is once more the recipient of much well-deserved praise.

On Tuesday evening we listened to a fine performance of "Lohengrin," the New York company sending over an excellent cast, Slézak making a *Grail Knight* who was big vocally as well as physically, though, to be sure, the Bohemian tenor's gigantic size is the first thing that impresses. It was especially notable last Tuesday evening when Mme. Gadski, who was once more a sympathetic and, in voice, as well as appearance and manner, a charming *Elsa*, sought to lay her lovely head upon *Lohengrin's* manly bosom, and showed that it came only about to his—well, watch pocket. Louise Homer made much of the dramatic part of *Ortrud*, as she always does, singing it superbly, and Goritz, as *Telramund*, completed a notable quartet.

By the way, it does not seem out of place right here to say something in defense of Philadelphia's "not getting opera enough to be thoroughly schooled," as the New York *American* chose to say a few days ago. The remark was occasioned by something that occurred at the above-mentioned performance of "Lohengrin," but the *American* did not take pains to keep things straight. It quotes the "tier Dirектор" (in this instance Mr. Hertz) as saying that "Philadelphia opera-lovers do not know where 'Lohengrin' begins and ends, and when the curtain descended five minutes before the completion of the first (though it happened to be the second) act at the opera house in that city on Tuesday evening, the audience never knew the difference." This is the newspaper's story, but Mr. Hertz is made to say: "It was like this. There was a push button which corresponds to one in the New York Metropolitan at the right hand of the conductor. In New York it gives the signal for the organist to start playing; in Philadelphia it rings down the curtain," and goes on to explain that Mr. Hertz pushed the wrong button, with the result that the curtain "dropped like a pall over the proceedings," and then went up again, at his frantic signal, "with a vulgar stage hand hanging to it—think of it, a stage hand in his shirt sleeves in view of the audience amid that beautiful scene!" Well, well! and the fact of the whole thing is that no curtain came down, but the red plush draperies came together, and when they parted again there was a glimpse of a stage hand (how "vulgar" he may have been) fleeing from the scene. Terrible, wasn't it? And just for that we poor benighted Philadelphia opera-lovers do not know anything about Wagner! After all, it does seem a bit as if Mr. Hertz himself was to blame in not being a little more careful about knowing which button to press, particularly as it was not the first time he had occupied the conductor's place in our opera house. We are not at all likely, as the *American* says, to "rise up in mighty wrath" at what has been said, even though it be true that Mr. Hertz remarked, as we somehow are not inclined to believe that he did: "I suppose it may be said in defense of Philadelphia that it does not get enough opera to get thoroughly schooled" (with from fifty, eighty

or a hundred performances a season, mind you!), and, still more sarcastically: "Philadelphia? Bah! The people there know nothing of Wagner!" No, we do not "rise up in mighty wrath." It is to smile!

On Wednesday was given an "Italian Night," in honor of the many Italian visitors in the city attending a convention, the program being made up of "Cavalleria Rusticana," the cast including Guardabassi as *Turridu*, Mme. Korolowicz as *Santuzza*, Wilhelm Beck as *Alfio*, and Tina

di Angelo as *Lola*; "Pagliacci," with Bassi, Costa, Crabbé and Sylvia, and the new Wolf-Ferrari operetta, "The Secret of Suzanne," one of the pronounced successes and most delightful treats of the season, again done to perfection by Sammarco, Daddi and Carolina White. The bill was an attractive one, most appropriate to the occasion, and was received with many demonstrations of favor by a large audience.

Friday night brought another performance of "Quo Vadis?" with still another on Saturday afternoon, while Saturday evening there was given a mixed bill which appeared to be something of a bargain, but which by no means caused anything in the way of a rush. Practically every member of the company appeared in a program which included single acts from "La Bohème," "Tales of Hoffmann," "Thaïs" and "Faust," and the one-act "Secret of

Suzanne," but in spite of the liberal bill and the bunching of nearly all the singers in one big performance the audience was small and the enthusiasm only moderate.

One of the interesting operatic events of the week was the third performance, at the German Theater, on Saturday evening, of W. Legrand Howland's "Sarona; or the Indian Slave," which has made a highly favorable impression, fully justifying its fame as a European success and proving the talent and musicianship of its young American composer. The opera, it is announced, will be produced in English, on a large scale, probably at the Academy of Music, early in May. It is also announced that we are to have several weeks of grand opera in English by the Aborn Opera Company, at the Chestnut Street Opera House, beginning April 24.

ARTHUR L. TUBBS.

CLARENCE ADLER'S SUCCESS

Young Western Pianist Wins Favor as a Recital Giver

Clarence Adler, the pianist, has been heard with eminent success in Indianapolis and Lafayette, Ind., lately. Mr. Adler's programs have been varied in their scope,



Clarence Adler, the Cincinnati Pianist, Who Has Been Giving Recitals This Season with Great Success

ranging from Handel to Chopin and Liszt, through Mozart, Beethoven, Schubert, Field and others. The pianist's interpretations show thoughtfulness and high seriousness of purpose. He can be tender and poetical, too, as he proved beyond a doubt in the Chopin. The Liszt works he gave with astonishing technical brilliancy and power.

Mr. Adler is also what few successful solo pianists are—an ensemble player of great ability. Together with Emil Heerman, violinist, he has been heard in a series of sonata recitals, the works played being by Beethoven, Franck, Grieg, Brahms, Strauss and others. Mr. Adler understands fully how to bring out the beauties of a piano part without swamping the other artist, as is so often the case.

Jules Falk's New York Engagements

Jules Falk, the violinist, has been engaged by Arthur Claassen as soloist for the concert of the Mozart Society at the Hotel Astor, New York, on the evening of April 19. The New York Philharmonic will furnish the orchestral numbers. On the afternoon of the same day Mr. Falk will play in a joint recital with Mme. Schumann-Heink at the Academy of Music, Philadelphia. His appearances with the Liederkranz, New York, and the Brooklyn Arion, last Saturday and Sunday evenings, were highly successful.

The Bergeys Remain in America

CHICAGO, April 3.—Theodore S. Bergey, having purchased two wardrobe trunks and a lot of superior hand-baggage, in view of his arrangements to go abroad, is forced, by reason of rushing business, to cancel his sailings and now states that he and Mrs. Bergey will remain at their studios in the Steinway Hall Building during the major portion of the Summer. Although he cannot cross the ocean he expects to do considerable cruising during August in his new gasoline launch. He has also purchased a new electric brougham for city

PHILADELPHIA'S OPERATIC SOCIETY

"Maritana" to Be Produced by Local Singers on April 27—Amelia Margolies Gives Noteworthy Piano Recital

PHILADELPHIA, April 3.—While the musical season here is nearing the close, there are several interesting events this month and one or two next month. At the Academy of Music Thursday evening, April 27, the Philadelphia Operatic Society will present a double bill, consisting of Wallace's opera, "Maritana," and the pantomime ballet, "Dances of the Pyrenees," composed by Celeste D. Heckscher, of this city. The cast for "Maritana" is as follows: *Maritana*, May Ebrey Hotz; *Lazarillo*, Marie Stone Langston; *Marchioness de Montflore*, Anna M. Upp; *Don Cesar de Basan*, Joseph S. McGlynn; *Don Jose*, Kenneth Dryden; *the King*, Henry Hotz; *Marquis de Montflore*, Dr. A. W. Daniel; *Captain of the Guard*, Roland Toneer; *the Alcalde*, Charles D. Cuzner. The opera will be directed by S. Behrens and the ballet, which will be given by the society's large corps of dancers, by Wassili Leps.

The Spring concert of the Cantaves Chorus, under the direction of May Porter, is to take place on May 4, the program including a group of four Indian lyrics by Cadman; "To Music," Schumann, for baritone and chorus, and a new cantata, "Sir Olaf," by Harriet Ware.

At its next concert at the Academy of Music, Tuesday evening, April 25, the Choral Society of Philadelphia will commemorate the centenary of the birth of Liszt by producing for the first time in Philadelphia his oratorio "St. Elizabeth." The work is replete with beautiful and expressive music and the performance will be one of the most interesting of the few remaining novelties of the musical season. It will introduce two singers new to Philadelphia—Caroline Mihr-Hardy, soprano, and Clifford Cairns, bass, both of New York. The other soloists are to be Mrs.

riding and a fine runabout in which he expects to make bi-weekly trips from his country place to this city during the Summer. The Bergey studios will remain open all Summer and the proposed trip to Europe that had been so elaborately planned has been countermanded for another year.

C. E. N.

Frau Nikisch's Operetta a Success

BERLIN, April 2.—A new operetta called "Meine Tante, Deine Tante," of which the composer is the wife of the orchestral conductor, Arthur Nikisch, had its first performance last night at Dresden with indubitable success. There are a number of very bright songs in the score.



William A. Staley

PITTSBURG, March 30.—William A. Staley, aged thirty-nine years, a member of the Pittsburgh Orchestra under the late Frederick Archer, and also under Victor Herbert, died last Friday at his home, No. 1047 Murrayhill Avenue, Squirrel Hill, after a brief illness. He was identified with many musical events in Pittsburgh and was conductor of the Lyceum Theater Orchestra at the time of his death. He had been conductor of the orchestras at the Alvin,

Russell King Miller, contralto, and George Russell Strauss, baritone.

The last concert of the series given by the Hahn String Quartet, under the auspices of the University Extension Society, attracted a large audience to Witherspoon Hall last week. An unusual program was arranged. There were soloists, Selden Miller, Frederick Hahn and Philip Schmitz. The quartet numbers were Haydn's No. 4 in C Major and Celeste D. Heckscher's suite, "To the Forest." Mr. Miller sang a group of French songs that delighted all and he was forced to respond with an encore.

A piano recital that drew a large audience to Witherspoon Hall last week was given by Amelia Margolies, whose remarkable talent was developed under D. Hendrik Ezermann. Her program was of great interest. Her Beethoven playing—the "Sonata Appassionata" was particularly enjoyable, as were also the four Chopin numbers. Selections from Ernest Hutchinson, Debussy and Liszt completed the program. Miss Margolies is planning further study abroad, and with further development and experience should make a clever and popular pianist.

Rossini's "Stabat Mater" was sung by the choir of the Church of the Saviour last night, under the direction of Wassili Leps, organist and musical director, the soloists being Isabel Buchanan, soprano; Virginia Bisler, contralto; Charles Many-penny, tenor, and Henry L. Booth, bass.

The male choir of the Church of St. Francis of Assisi, Green and Logan streets, Germantown, sang "The Seven Last Words of Christ," by Dubois, last evening. The solo parts were sustained by Joseph S. McGlynn and Thomas Mohr, tenors; Edward Schaeffer, baritone; James Devine, bass, and James Finley, soprano. The cantata was given under the direction of Katherine A. Rowan, organist and director.

S. E. E.

Grand, Duquesne and Avenue Theaters. Recently he was offered a very responsible position in New York, but preferred to remain in Pittsburgh. Mr. Staley was the vice-president of the Pittsburgh Musical Society (Musical Union) and served on many of its important committees. Mr. Staley was known as one of the best violinists in Pittsburgh and during his connection with the Pittsburgh Orchestra he played alternately the violin and viola. E. C. S.

Eduard Reuss

The death is announced in Dresden of Eduard Reuss, of the staff of the Royal Conservatory of Music in that city, and one of the most enthusiastic Wagnerites. As a pupil of Liszt he was also one of that master's most loyal disciples. He published numerous articles on both masters and brought out a collection of Liszt's letters but a short time ago. He was the husband of Luise Reuss-Belce, the Dresden singing teacher, who is the leading official "coach" for the singers at the Bayreuth Festivals.

Otto Goldschmidt

The death is announced at Biarritz of Otto Goldschmidt, pianist, who acted for many years as accompanist and secretary to the late Pablo Sarasate, the Spanish violinist, and was the husband of Bertha Marx-Goldschmidt, the pianist, who was associated with Sarasate in concert work for many years.

George E. Wolfe

George E. Wolfe, a singer who for a time was a member of the Aborn Opera Company, died March 26 of spinal meningitis, at his home, No. 426 Pacific street, Brooklyn. He was twenty-one years old.

HAVANA QUARTET IN NEW SPANISH MUSIC

Two Compositions of Importance Brought Out by Capable Cuban Organization

HAVANA, Cuba, March 27.—Under the imposing title of "Sociedad de Cuartetos Clásicos," several very capable Cuban musicians are united in giving a series of classical concerts here in Havana that are well worth attending, though, as is generally the case with such work in all countries, the attendance is not by any means what it should be, and what it will be when their importance is more forcefully brought to the public's attention.

The string quartet is made up of Señor Torroella, first violin; Señor Quiñones, second violin, Señor Chané, viola, and Señor Mompó, cello, and their work is extremely even and well balanced, comparing favorably with that of many quartets heard in America and Europe. The program presented March 22 held two novelties that I feel sure will interest American musicians as being illustrative of what Spain has done in the way of string quartets.

To many who had not heard these works played by a quartet of Spanish or Cuban artists the hearing was a revelation of unexplored territory. As a creative nation, musically, Spain does not rank with many of the other European countries, but even with two such works as these given, she deserves the attention of other nations and their texture gives promise of greater things to come and indicates material that most musicians have been unfortunate in overlooking.

The D Minor Quartet of Arriaga is to a certain extent Germanic in form and influence, and reflects the style of Mendelssohn without being imitative in the slightest degree. Only in one movement, the Minuetto, does the Spanish thematic and rhythmic influence dominate, and then only in the secondary theme or motive, which is handled in a most delicious manner. This was written when Arriaga was only sixteen years of age, and it is a matter of great regret that this young genius died when only nineteen years of age.

The G Major Quartet of R. Chapi is by far the more important work, abounding in lilting Spanish themes and rhythms, beautifully developed in all the instruments and thoroughly well balanced. The third and fourth movements were particularly attractive in structure and handling, introducing certain effects of instrumentation, together with accentuated and modulatory periods that produced striking effects, at times barbaric in tone color, that were taken advantage of by the executants in a manner to command both attention and respect.

The organization is, naturally, at its best in the Spanish music, but its handling of the Beethoven Piano Quartet, with Señor Blanck at the piano, was a most creditable performance.

This is a new country in many ways, only just learning to walk alone, and every indication of growth such as this should be encouraged in every manner possible.

EUGENE NOWLAND.

TOLEDO'S BIG YEAR

Musical Conditions Never So Flourishing There as Now

TOLEDO, March 28.—That musical conditions in Toledo were never more flourishing is shown not only in the local entertainments but also in the fact that never before in the history of Toledo have we had so many good attractions from the outside. Four different symphony orchestras have visited us this year. The Musical Art Society has started a movement for a new Memorial Hall, authorized by the taxpayers in the last election. The society wants a pipe organ installed and is agitating the idea among local organizations. Two big Spring festivals, in preparation, will undoubtedly make a satisfactory close for the year.

An ovation was the result of the Lenten recital last Friday afternoon at the Hotel Secor by Reinhold Von Warlich, the baritone, and his accompanist, Uda Waldrop. This is the first attempt of anything of this kind in Toledo and it proved a success, as the ballroom of the Secor was filled with music lovers.

Under the auspices of the Eurydice Club, the Cincinnati Symphony Orchestra, Leopold Stokowski conductor, appeared at the Valentine, March 21. Christine Miller, contralto, was the soloist. Both orchestra and soloist made a very favorable impression.

The Toledo Symphony Orchestra gave a recital at the Zenobia last Sunday afternoon, and it was well attended, in spite of the rather disagreeable weather. Mr. Kortheuer gave an explanatory talk concerning the numbers which helped the audience's appreciation.

Walter Bentley Ball, baritone, of Rochester, gave a recital in Collingwood Hall March 15 before a fair-sized audience. Emil Steurmer, the violinist, assisted in the program and his brother, Otto Steurmer, played accompaniments for both performers.

Herbert Davies, head of the vocal department of the Columbia School of Music, has organized a chorus with his vocal class as a nucleus for the purpose of studying some of the standard works. The first chorus to be taken up will be the "Inflammatus" from Rossini's "Stabat Mater."

Jean A. Parre, violin teacher in the Zenobia, and his accompanist, Louise Scheuerman, gave a sonata recital last Tuesday evening at the Y. W. C. A. Jonathan F. Rogers, tenor, assisted.

F. E. P.

BROOKLYN GLEE CLUB'S SUCCESSFUL CONCERT

An Elaborate Program Presented Under Direction of M. Louise Mundell—Soloists Win Distinction

In the opera house of the Academy of Music, Brooklyn, March 29, the Students' Glee Club, M. Louise Mundell directing, gave a very successful concert, under the auspices of the Women's Auxiliary of the Bushwick Hospital. The club presented an excellent program and the soloists of the evening acquitted themselves in fine style. They were Ruth S. Hoagland, Anna Beyer, Lucille W. Gaunt, Ethel Biermann, Anna Duffy, Elizabeth Cozine and Juliette Selleck. The assisting artists were W. Paulding De Nike, cellist; James G. Hommels, tenor; Chester H. Beebe organist, and Wilhelmina Muller, accompanist.

The club sang the following numbers: Offenbach's "Barcarolle," Chadwick's "In a China Shop," Spross's "Will o' the Wisp," Mildenberg's "Butterflies," Neidlinger's "Sweet Miss Mary," Denza's "The Girls of Seville," DeKoven's "Recessional," Handel's "Largo," Sullivan's "Lost Chord," and DeKoven's "Gondolier's Song." Miss Gaunt sang Lantry's "My Rose," and Ronald's "Sunbeams," and Miss Beyer followed with Tosti's "Love's Way," and Cowen's "A Birthday." Mrs. Cozine had two charming numbers in Dell'Acqua's "Villanelle" and Spross's "Through a Primrose Dell." Miss Hoagland sang Spross's "Ishtar" and Cadman's "At the Feast of the Dead." Gounod's "Ave Maria" was sung by Miss Mundell, with cello, organ and piano accompaniment, and made a great impression.

The second half of the program was opened by Mrs. Selleck with Shubert's "Erlking," and Woodman's "A Birthday Song." James G. Hommels rendered "Morning Hymn" (D'Hardenot) and "I Love You" (Mildenberg). Miss Lampman sang "Morning Hymn" (Henschel) and "The Little Red Rose" (Saar). Miss Beudel sang two pieces by Lehmann, "The Wood Pigeon" and "The Owl." Miss Mundell and Mr. Hommels joined in Moir's "Over the Heather." W. Paulding De Nike played with excellent tone and feeling Popper's "Widmung," Goltermann's "Andante," and Crossmann's "Tarantelle."

L. D. K.

PIANIST AND SOPRANO

Margaret Anderton and Mrs. Borden-Low Give Joint Recital

A joint recital was given by Mrs. Borden-Low, soprano, and Margaret Anderton, pianist, on Wednesday evening, March 29, in the ballroom of the Plaza Hotel, New York. The program, which contained many interesting things, presented Mrs. Borden-Low in songs by Lulli, Campra, Rameau and Grétry, all from the seventeenth century, then in modern works of Brahms, Richard Strauss, Charpentier, Debussy, Massenet and MacDowell, all of which she gave with much excellence of voice.

Mrs. Anderton, who has on previous occasions shown herself a capable pianist, again demonstrated her abilities as a soloist. She played a Rameau Gavotte in A Minor with variations, Debussy's "Jardin sous la pluie," Strauss's "Träumerei," op. 9, an Etude in F Sharp by Arensky and a Chopin group. Her closing number was the Schumann "Marche des Davidsbündler," which she played with fine temperament and rhythm. Both artists were well received and responded with numerous encores.

Werrenrath Wins Applause of Iowa New Yorkers

Reinold Werrenrath, baritone; Mrs. Caroline E. Shaver, pianist; and Mrs. Lillian P. Day, reader, gave an interesting program for the Iowa New Yorkers, at the Hotel Astor, March 31. Mr. Werrenrath was warmly applauded for his singing of "Some Rival Hath Stolen My True Love Away," traditional Surrey air; "Invictus," Bruno Huhn; "I Hear You Calling Me," Charles Marshall, and "Fuzzy-Wuzzy" (Rudyard Kipling's words), Arthur Whit-

BOSTON OPERA ARTISTS ON THE CONCERT STAGE

Company Including Constantino, Carmen Melis and José Mardones Please Audience in Springfield

SPRINGFIELD, MASS., April 3.—An important musical event of the closing season was the concert given by Constantino, the tenor; Carmen Melis, soprano; José Mardones, basso, and Antonio Torello, contra bass viol, of the Boston Opera Company, and J. Albert Baumgartner, pianist, at Court Square Theater last Tuesday evening. The program was as follows:

Mr. Constantino, third act, "The Sacrifice," "Converse;" "Ch' Ella me creda libero e lontano," "The Girl of the Golden West," Fuccini; Mme. Melis, "Vissi d'arte," "Tosca," Puccini; "Un bel di, vedremo," "Madama Butterfly," Puccini. Mardones, prologue from "Mefistofele," Boito; "Les Rameaux," F. Faure, Torello, Grand Fantasy, Valls; air and variations, Bottesini. Baumgartner, rhapsodie No. 13, Liszt, "Rigoletto," paraphrase, Verdi. Mme. Melis and Constantino, duet, first act, "La Bohème," Puccini. Mme. Melis, Constantino and Mardones, trio, finale, "Faust," Gounod.

This was the last appearance of these artists before sailing for Europe, and was one of the very few times any of them have been heard in concert this season. There was exceptional enthusiasm and the encores more than doubled the length of the program.

Constantino displayed his ability to sing on the concert platform without the influences of operatic scenery and the aid of operatic action in a manner artistic and convincing. His arias from the two new operas, "The Girl of the Golden West" and "The Sacrifice," were highly appreciated and warmly received, and he added "Questa o quella," from "Rigoletto," and "La donna è mobile." It is not improbable that Constantino may be heard more often in concert next season than has been the case this year.

Mme. Melis has been heard once before in this city in concert and, as before, her artistry charmed her hearers. Mr. Mardones gave an excellent account of himself and Mr. Torello was heard with special interest because of his ability to produce such remarkable effects upon an instrument rarely heard in solo. Mr. Baumgartner was capable in his solos and admirable as accompanist.

D. L. L.

McCORMACK IN BROOKLYN

Fine Reception for Him and for Marie Narelle and Maud Morgan

John McCormack, the Irish tenor, gave his first and so far only Brooklyn recital in the concert hall of the Academy of Music there on Wednesday evening, March 29. He was assisted by Marie Narelle, the balladist, and Maud Morgan, the harpist, and all three were received enthusiastically. Mr. McCormack's numbers were Verdi's "Quando le sere," Harty's "Lagan Love Song," Marshall's "I Hear you Calling Me," Lover's "Molly Bawn," Harty's "Lullaby," "Avenging and Bright" (Old Irish), Moore's "Oft in the Stilly Night," Stanford's "Trottin' to the Fair" and Parcelli's "Love Laid His Sleepless Head."

Miss Narelle gave "The Exile's Return," Caribala's "Come Back to Ireland," "O'Donnell Abop," "The Wind That Shakes the Barley," Cherry's "The Little Shamrock," Crouch's "Kathleen Mavourneen," Alesoton's "Thanksgiving" and Yarde's "To-night." Miss Morgan played Hasselman's "Lamento," Oberthur's "Fairy Legend," Thomas's "Autumn" and "Spring."

L. D. K.

Rosa Olitzka in Concert

Mme. Rosa Olitzka, prima donna contralto, who is to appear in concert next season under the management of R. E. Johnston, has been having great success in a series of international song recitals given by members of the Chicago Grand Opera Company. Recently the company has appeared in Chicago, Milwaukee, St. Paul and Minneapolis. The Chicago papers speak of her as one of the greatest exponents of German *lieder* in this country and are especially enthusiastic about her ability as an interpreter. In Minneapolis her beautifully rich voice won her many encomiums, while in Milwaukee and St. Paul similar enthusiastic comment was evoked. Mme. Olitzka, though an artist of great dramatic ability, is equally at home in a song recital. Her voice, a beautiful contralto, is controlled with intelligence and her rendition of a song leaves little to be desired, no matter what the demands of the style or content.

Harry Gilbert Triumphant Over Severe Test

Harry Gilbert, accompanist for David Bispham and organist of an important New York church, has returned from an extensive concert tour with the Bispham-Abbott Concert company. During the last

few weeks they have appeared in many cities in New York, Pennsylvania, New Jersey and Virginia, and the tour, which is to continue, was interrupted only because of the Easter holidays.

At the Reading, Pa., concert Mr. Gilbert was put to a severe test. The trunk containing the music and Mr. Bispham's dress suit was delayed, with the result that the Prologue to "Pagliacci" and Wagner's "Evening Star" aria had to be played from memory. This is a difficult feat, especially when one of the numbers opens the program and when no attempt has been made to memorize a composition. Mr. Gilbert, however, emerged from the ordeal triumphant.

BIG SAN FRANCISCO RECITAL AUDIENCES

Mischa Elman and Flora Wilson Attract Them—An Artistic Choral Concert by Cecilia Club

SAN FRANCISCO, March 27.—The young Russian violinist, Mischa Elman, gave his first recital in Scottish Rite Hall Sunday afternoon. He was enthusiastically greeted by a large audience and made a profound impression by his superb playing.

Flora Wilson, daughter of Secretary of Agriculture Wilson, gave a song recital Wednesday night in the same hall also before a large and fashionable audience. The varied program was received with unstinted applause and Miss Wilson responded graciously to several encores. She was accompanied by Frederick Maurer.

The Cecilia Choral Club, of one hundred voices under its able director, Percy A. R. Dow, gave its twenty-seventh concert in M. E. Auditorium Friday evening. A large audience was in attendance and the club did splendid work. Two Tennyson songs of which special mention should be made were "Break, Break, Break," "Macfarren" and "Sunset" ("The Splendor Falls"), by C. Harding Tobbs, the latter especially written for the club. Both songs were artistically rendered, showing effects and shading seldom accomplished by so large a choral body. The principal feature of the program was "The Wedding of Shon Maclean," by Hubert Bath, a Scotch Rhapsody for soli, chorus and orchestra, sung for the first time on this coast and the second time in the United States. The solo parts were sung by Mrs. Adelaide Tenny, soprano, and Carl Crichton baritone. The bagpipes were played by James Lennon, in costume.

The club was assisted by the Stewart Violin Quartet, the soloists being Carrie M. Bright, Gertrude Postal, Marinus Lytton, Charles Blank, and Alexander Stewart, director. The accompanist was Harriet B. Fish.

R. S.

Dramatic and Piano Recital

A dramatic recital was given at the Hotel Plaza, New York, on the evening of March 20 by Leila Simon, assisted by Désirée Franklin, pianist. The program was as follows:

"By the River Nile," "The Daughter of Jephthah," "The Song of Solomon" and "In the Temple of Dagon," Miss Simon; Rhapsodie, G Minor, Brahms; Etude, op. 25, No. 1, Chopin; Liebestraum, A Flat, Liszt, Miss Franklin; "The Happy Prince," by Oscar Wilde, Miss Simon; at the piano, Miss Franklin.

Miss Simon, who has appeared no less than ten times in New York during March, and who is booked for a long tour in April, scored a decided success. There were a notable simplicity and freedom from affectation in her readings and her voice, stage presence and magnetic personality lend much charm to her interpretations. Her work shows her to be possessed of great versatility. Miss Franklin, a pupil of Joseffy, is endowed with rare musical gifts. She played the Brahms, Chopin and Liszt numbers with technical efficiency and poetic feeling and accompanied Miss Simon's recitation with skill.

Peabody Students' Orchestra in Ambitious Program

BALTIMORE, April 3.—The students' orchestra of the Peabody Conservatory gave a very fine concert in the concert hall Friday afternoon, under the direction of Harold Randolph. The program was the most ambitious the orchestra has ever given, including Mozart's Overture to "The Marriage of Figaro," Raff's Andante and March from "Lenore" Symphony and Smetana's Overture to "The Bartered Bride." The conducting of Mr. Randolph was as precise as if he were directing a symphony orchestra and good results were shown. Harry P. Veazie, baritone, gave a powerful rendition of Mendelssohn's "It Is Enough," from "Elijah," and Eli Kahn, violinist, played artistically Wieniawski's Romance and Allegro (à la Zingara), from violin concerto in D Minor, op. 22. The students' orchestra is composed of male and female students of the Conservatory.

W. J. R.

ANOTHER WAGNERIAN PROGRAM IN CHICAGO

Perceval Allen and George Hamlin
Appear as Soloists with
Thomas Orchestra

CHICAGO, April 3.—Director Stock of the Thomas Orchestra has given two exclusive Wagnerian programs within the month and has made them exceedingly successful and avoided the reiterated charge of monotony.

The afternoon opened with the "Rienzi" overture, which was followed by a selection from "Tannhäuser," in which Perceval Allen sang "Dich theure Halle" with the true Wagnerian style of singing and in a heavy voice of large carrying power used in a manner to make the selection telling. The most interesting instrumental feature of the day was the Symphony in C Major, a rarely heard work. It seems really remarkable that Wagner could have written such a work while still in his 'teens, but even at that time it showed his mastery of contrapuntal complications.

The second part of the program introduced that most scholarly and finished singer, George Hamlin, who gave two selections from "Die Meistersinger" with a beauty of tone—a finish and a breadth of musical intelligence that made his whole work joyous and rarely illuminative. It is pleasant to have a Wagnerian reading that has all the expressive values usually given the *lieder*, so simply and so directly expressed. Readings like this of Wagner are convincing evidences of his genius, when the work really lies within the radius of the human voice. In the later examples during this concert, namely, the excerpt from "Siegfried," the case was somewhat different. Mr. Hamlin's singing was just as good, but he was quite overpowered by the orchestra, and the voice of Miss Allen, who was the companion singer as *Brünnhilde*, did not appear entirely in harmony. The "Siegfried Idyl" was a beautiful bit of work, the pianissimo part being perfection and the whole reading inspired by a subtlety that realized the content beautifully.

C. E. N.

LAST YOUNG PEOPLE'S CONCERT

Walter Damrosch Brings Series to Close with Interesting Program

The Symphony Concerts for Young People, under Walter Damrosch, closed their season on April 1 at Carnegie Hall, New York. The usual large audience of young folks and their parents was present. Mr. Damrosch made some explanatory remarks, as is his wont, and played the themes of the overtures and symphony on the piano. It was a program of Spring music, beginning with the "Spring" Overture of Karl Goldmark, continuing with Schumann's First Symphony. The second half of the program contained Grieg's "Letzter Frühling," for string orchestra, the "Good Friday Spell" from "Parsifal" and Johann Strauss's "Voices of Spring" Waltz.

The beautiful Goldmark Overture, with its highly contrasted themes, was given a creditable performance, and brought much applause. Mr. Damrosch made the symphony the burden of his talk, and related the circumstances which led to its composition.

Mr. Damrosch conducted the Strauss waltz with absolute freedom of rhythm, showing himself fully aware of the possibilities that can be obtained in these wonderful classic dance movements, such as he showed earlier in the season at one of his regular concerts, when he presented the same composer's "Seid Umschlungen, Millionen."

Newark's New Symphony Society in Enjoyable Concert

NEWARK, N. J., April 1.—The newly formed Symphony Society, of which L. Carroll Beckel is conductor, gave an enjoyable concert at Wallace Hall yesterday morning. Among the numbers played were Mozart's "Figaro" Overture, Haydn's Symphonie No. 6, and Weber's "Jubel" Overture. The soloist, Mrs. Beckel, was very pleasing in Haydn's "With Verdure Clad" and Schumann's "Dedication." Although the patronage of the orchestra is not yet large, it is expected that firm support will eventually be established to make the venture worth while. The appointment of Joseph Strisoff as concertmaster gives gratification to all those who have heard this talented violinist perform. C. H.

BOOKS THE DELIGHT OF MISS HAUSER

And She'd Rather Talk of Them Than of Her Success with Her Piano—A Society Woman as Well as an Artist and Connoisseur of Art



ISABELLE HAUSER, PIANIST

SOMEHOW or other the general public has an idea that an artist is bound to be more or less of a Bohemian and that an artist's studio must look like a junk shop. They think that "art for art's sake" demands a complete disregard of all those things which are conventional, neat, orderly or comfortable. This was, undoubtedly, and is still true in many cases where artists have to struggle and fight for recognition at the price of self-sacrifice and abnegation, and may also be verified in the home of the snob artist, who wears long hair for the sake of originality, but, as a rule, the Montmartre and Latin Quarter type of artist is not so often found nowadays as in Murger's times.

In fact, Murger's eyes would have opened wide with astonishment if he could have been present when MUSICAL AMERICA's representative was guided through the labyrinths of Italian courts, elaborate halls, gorgeous staircases, up to the apartment of Isabelle Hauser, the pianist, at the Apartment. Everything in the apartment breathed repose, refinement, artistic and literary taste, luxury and comfort. Here were such rest and peace as one might hope to find only far away from a roaring metropolis.

Miss Hauser's personality fits exquisitely into this frame of artistic surroundings, a brilliant young woman, fairly radiating beauty, intelligence and refinement, a society woman who is an earnest lover of art and who has made her reputation as an artist. Yet she is exceedingly modest about herself and her achievements.

"If you don't mind I would rather not say anything about my musical career; there is really nothing in it worth talking about. It has been all work, hard work. When I was quite a young girl riding in Berlin I had two hobbies—horseback riding and my music. I loved to roam through the Tiergarten, and one day, having prolonged my canter over the usual hour, I told my teacher that my hands were too stiff from holding the reins to be able to do any practising. All he said was:

"Did you come all the way to Berlin to learn horseback riding or to learn piano playing?" I understood and buckled down

to serious study, and that's all there is to it.

"Oh, yes, I saw you admiring my books. That is one of my favorite recreations now—reading, and the other is plenty of outdoor exercise in the sunshine. I have set aside two hours in the early morning for my books, for they are the friends who will remain true to me when old age comes.

"Did you see this one here? That is a very rare set of the 'History of Italian Literature,' dedicated to me, and here is a set of Dickens I am very fond of. Here are forty volumes of Charles Lever, and those over there—But come any time and we will have a delightful chat about books. I am going to have soon a complete Balzac in French. Translations are usually so very bad, and I enjoy reading French, German and Italian authors in their own language.

"You see, I have forgotten all about this interview, talking about my books, which I fear the public at large will not be interested in. I suffer from consciousness, whether talking for publicity, or whether playing for the New York public. At a concert I am conscious of and can see every face in the audience, for at least fifteen minutes, and only after that do I regain possession of myself to the extent of forgetting the audience and all around me, and just play as I would if I were all alone here in this quiet room.

"I have played a good deal at private society affairs lately and much in public. My manager, Mrs. Sutorius, has done very much for me and I am truly indebted to her. She is a marvel of activity and deserves a great deal of praise and encouragement for her work. She can tell you more about me than I can. I wish I had Mary Garden's talent for talking for publicity—there is a woman I admire intensely! However, I shall try to make up for it in playing, and I wish you would come and hear me at the Plaza on the 11th. Au revoir!"

L. W.

Isidora Duncan Sails

Isidora Duncan, the dancer, left New York on the *Cedric* on Saturday last. She is to play an engagement at the Paris Opera House.

COULDN'T VIE WITH ROOSEVELT'S SOLOS

So Los Angeles Singers Were Mostly Silent During Week
He Was There

LOS ANGELES, March 25.—The last week has not been without its vocal features in Los Angeles, but they were mostly solos in which the recitalist was one Theodore Roosevelt, of New York, who sang his songs on various and sundry themes to several immense audiences in Los Angeles and Pasadena. Consequently, concert-givers were wise in not running opposition to so popular a performer, who, be it noted, insists in appearing in solo, never in duet, quartet or chorus.

And yet one singer appeared in the face of the Rough Rider music, and that was Mme. Griselda, who gave a recital at Simpson Auditorium, March 21. She has a voice of more natural beauty than finish of training, as shown in her selections, which included songs by MacDowell, Brahms, Gounod, Schumann, Allitsen, Goetz, Saint-Saëns, Dvořák and Bach, in addition to which were several encores. Assisting her were Lacy Coe and Frieda Peycke, accompanist. Mr. Coe handles his violin with intelligence and commendable skill and Miss Peycke is no novice as an accompanist.

Professor Friedlander, an "exchange professor" from Germany to Harvard, lectured here during the last week on the German folk song. He illustrated his remarks with selections from the folk lore of his country and was accompanied by Victor Wolff.

The Brahms Quintet gave its fourth recital recently, offering the Smetana "Aus Meinem Leben" quartet and a piano trio by Tschaikowsky. The ensemble in the beautiful harmonies of the Smetana work was excellent and the trio proved again that in Mr. Grunn this organization has a well-schooled musician as well as one who does not lack in technical equipment.

Mrs. James Ogilvie, an enthusiastic local teacher, has gone to join the Los Angeles representation in Europe. She will study in Berlin.

It was a merry party of Angelenos that gathered at the Rheingold Café in Berlin after the first recital by Olga Steeb with the Philharmonic Orchestra. This young woman has achieved a merited recognition in the German capital and was programmed with the Philharmonic, under Dr. Kunwald, for three concerts. After the first, in which she achieved an enviable success, there gathered to celebrate the artist's success Wilhelm Steeb, who had come from Strassburg to witness his niece's success; J. O. Koepfli and daughter, Miss Hortense Koepfli, of Los Angeles, who came on from Dresden for this event; Mrs. Steeb, the pianist's mother, and C. H. Keefer, of Omaha. It is no slight achievement for a young American, from its most distant point to go to Berlin and be engaged by its prominent orchestra to give three concerto recitals under Dr. Kuhnwald. And that this demure young woman can so successfully command the attention of the German capital when she has but just passed into the twenties augurs much for her future.

W. F. G.

LAST STOJOWSKI RECITAL

Modern Pianoforte Music Comprises Final Program of Series

The last of the Stojowski historical piano recitals took place in Mendelsohn Hall, New York, before the customary large audience on Saturday afternoon of last week. The program was devoted to the modernists. It began with Brahms's Handel Variations and César Franck's Prelude, Choral and Fugue. After these came Saint-Saëns's Romance in B Minor, Grieg's "Dance Caprice," Debussy's "Reflets dans l'eau," MacDowell's "In Autumn," Moszkowski's Etude in double notes, Paderewski's Theme Varié, op. 16, a Rubinstein Barcarolle, and Liszt's Second Rhapsody and Etude de Concert in F Minor. Here is a list of works to try severely every aspect of a pianist's art.

Mr. Stojowski emerged from the task in fine style. His playing of every number showed his wonted musicianship, seriousness of purpose, scholarly style and technical accomplishments. The audience took particular pleasure in the Saint-Saëns Romance and the MacDowell "In Autumn," both of which the artist had to repeat. The Grieg, too, was welcomed with delight. Would that more pianists would follow Mr. Stojowski's example in placing such masterworks on their programs more frequently than is the case.

STOKOVSKI ENDS ORCHESTRA SEASON

Cincinnati Conductor Receives an Ovation at Last Concert—The City's Week of Music

CINCINNATI, April 2.—The present week marks the close of the regular series of Symphony concerts in Cincinnati. The last of the popular concerts was to have been given on Sunday afternoon, with Douglas Powell as soloist, but on account of the temporary illness of Mr. Stokovski the concert was not given.

Wednesday evening witnessed the appearance of Isadora Duncan in Music Hall with the Damrosch Orchestra.

At the concerts of the Symphony Orchestra on Friday afternoon and Saturday evening Busoni appeared as soloist, giving the Beethoven "Emperor" Concerto. The orchestra, augmented to about ninety performers, gave Dvôrak's "New World" Symphony and Tchaikovsky's "1812" Overture. In his splendid readings of the master works of the Russian composers, which have undeniably stood out as the best things Mr. Stokovski has done since his coming to Cincinnati, it has been suggested by many critics that his masterful readings might be attributed in part to hereditary influences, and one might suggest that his splendid reading of the "New World" Symphony was inspired to a degree of admiration for America, a country in which he has enjoyed several years of successful effort. Be that as it may, his reading of the Dvôrak Symphony must be recorded as one of the eminently successful things he has done. That his reading won the approval of the audience was abundantly shown at the Friday afternoon performance, when at the end of the first movement he was greeted with prolonged applause. The augmented orchestra responded splendidly to Mr. Stokovski's baton, and the whole work was given with a remarkable degree of finish and with splendid perfection of ensemble.

Busoni's return has been looked forward to with keenest pleasure by the Symphony patrons since his tremendous success last season, and his appearance on the stage brought forth warm applause. His performance of the "Emperor" Concerto and the sympathetic support given by the band of ninety performers under Mr. Stokovski's baton will be remembered as one of the most inspiring performances of the entire season. At the close of the concerto both Saturday evening and Friday afternoon Busoni was recalled so insistently that he was compelled to give encores, and on Saturday evening he was presented with a laurel wreath—thus bringing to a close a most successful season—for this marked his last appearance in America this season, and happily was Busoni's birthday.

Before beginning the "1812" Overture Mr. Stokovski was also the recipient of a wreath, and as he approached the podium was greeted by a fanfare from the brasses and prolonged applause. A supper for the musicians of the orchestra followed the performance.

The Bach Society gave its annual celebration of the birthday of Bach on March 28, with an elaborate program, in which the following devotees of the master participated: Mr. Bohlmann, Mr. Tirindelli, Henri Ern, Frank V. Badollet, Lino Mattioli, Ignaz Argienicz, Felix Muetze, Mr. Behm, Mr. La Prade, Mrs. Martha Hersh, Mrs. Ern, Mary Owen, Mrs. Katherine Bennett, Mrs. Eleanor Bain, Emma L. Roedter, John A. Hoffmann, John Hersh, Hougaard Nielsen, Mr. Kattenhorn, Mr. Dumer, Walter G. Werner, Mr. Katz, Moritz Muetze, Charles T. Wagner, Arduino Rabbu, Mr. Zweifel and Louis Schwabel.

The following Bach program was given by the Woman's Club musical department on Friday afternoon:

Sonata in C Major, for two Violins, Mrs. Jessie Broekhoven and Mrs. Georgetta Erm; motette, "Sing Ye to Our Lord," Mrs. Bennett, Mary Owen, Mrs. Hersh, Mrs. Eleanor Bain, John Hoffmann, H. Nielsen, John Hersh and G. H. Kattenhorn. Organ Prelude and Fugue, No. 2, arranged for Piano, Emma L. Roedter; Dramatic Cantata, "Hercules," Mrs. Hersh, Mrs. Bennett, Messrs. Hoffman and Hersh.

The dearth of piano recitals this season was broken into by that of Helena Lewyn, given at the Cincinnati Conservatory of Music Wednesday evening, when she presented a program replete with favorites and gems of the piano *répertoire*. Miss Lewyn has perfect poise, which with her artistic nature and personal charm form a trio of her qualities which dominate her entire program. She was particularly happy in her Brahms numbers and in the Mendelssohn-Liszt "Wedding March" and

"Dance of the Elves" ebullient, delicate and full of lyric charm. The large audience applauded enthusiastically, and Miss Lewyn responded with an encore at the close of the program.

An interesting program was given at the recital of Neva Reinde, a young Cincinnati artist, at Memorial Hall Tuesday evening. Assisting her was Mrs. Adolph Hahn, who played several violin numbers, and Louis Victor Saar, the well-known composer, who accompanied Mrs. Hahn. Miss Reinde is a very talented pianist and has been *en tour* much this season as accompanist for Mme. Pasquali.

Signor Mattioli, of the College of Music, presented his pupils in a vocal recital at

the Odeon on Thursday evening. The pupils without exception acquitted themselves in the most satisfactory manner, and a number of excellent voices were disclosed.

John A. Hoffmann's song recital at the Conservatory of Music Thursday evening attracted a capacity audience, and enthusiasm was at high pitch throughout the program. Mr. Hoffmann possesses a clear lyric, tenor voice and its quality was never more strikingly and advantageously in evidence than in the Thursday evening concert. That Mr. Hoffmann has made a specialty of the German *Lieder* was evidenced in his interpretations of his groups of Schubert and Erich Wolff songs. Co-operating with Mr. Hoffmann was George Leighton, whose artistic accompaniments, combined with Mr. Hoffmann's singing, formed a perfect ensemble. Mr. Leighton also contributed a group of solos, which revealed him a pianist of fine gifts and artistic perception.

The College of Music String Quartet, Henri Ern, first violin; Ernest La Prade, second violin; Walter Werner, viola, and G. Argiewicz, 'cello, made its second appearance in the series of chamber concerts on Friday evening at the Odeon. The program included the Mozart Quartet in B Flat, the Rubinstein Sonata for piano and 'cello and another quartet of A. Reichel. In the 'cello sonata Mr. Argiewicz had the assistance of Adele Westfield, concert pianist.

An organ recital of modern compositions was given by Lillian Arkell Rixford, assisted by Joseph O'Meara, reader of the College of Music faculty, at the Odeon on the evening of March 28.

At the meeting of the Matinée Musicale Club at the Sinton Tuesday the program was provided by the active membership, and the associates were properly impressed with the talents of the working body of the club. Fannie Stone and Mrs. Adolph Hahn arranged the program. F. E. E.

MARY GARDEN HAS A CONCERT DEBUT

As a Song Recitalist She Is Still a Fine Operatic Artist—Sammarco's Triumph

Mary Garden, whom operagoers have known as the peerless *Thais*, *Louise*, *Mélisande* and other heroines of the lyric drama, emigrated from the operatic to the concert stage last Monday afternoon and attracted a good-sized audience to Carnegie Hall, New York, where she gave a song recital. Assisting her were Mario Sammarco, the eminent baritone; Arturo Tibaldi, violinist, and Howard Brockway, the American pianist and composer.

Miss Garden, attired in a wild and wonderful costume, was in high spirits and enjoyed the reception she was given. There were many flowers after every group of songs, and some of these she threw back at the audience. Her numbers included an air from "Hérodiade," another from "Tosca" and songs by Debussy, Hue, Rosenstein, Messager, Tchaikovsky and Bemberg, and as encores there were "Annie Laurie" and several other things. Her singing was the common Garden variety and nothing more or less. It is singing that is far less pleasant to hear on the concert stage than in opera.

A veritable triumph was won by Mr. Sammarco, who sang two numbers from Monteverdi's "Orfeo" and Verdi's "Morte di Rodrigo." Extras were demanded in each case. Seldom had Mr. Sammarco's voice sounded richer and more opulent, and, what is more, he showed himself thoroughly at home on the concert platform. There are few singers to-day able to cope with such music as that of Monteverdi, for the reason that they lack the requisite breadth of style. In this particular as well as others Mr. Sammarco's delivery of the "Orfeo" music was ideal. It had emotional force and yet classic dignity and nobility at the same time. The Verdi aria was an equally great achievement. It was eloquently dramatic, and at the close the audience would not let Mr. Sammarco go until he had repeated part of it.

Mr. Tibaldi disclosed violinistic abilities of considerable merit in a Beethoven and a Bruch movement. Mr. Brockway played the accompaniments in faultless style and was heard also in two delightful compositions of his own and Dohnanyi's C Major Rhapsody. Both technically and otherwise his work left nothing to be desired.

Comments of the press:

Miss Garden is essentially an artist whose sphere is opera. Her personality, dramatic gifts and peculiar methods of vocalization fit her for the interpretation of certain rôles, in which she is admittedly unique. But in concert work, where purity of singing style is required, she is at a disadvantage.—*The World*.

Miss Garden gave a concert yesterday afternoon at Carnegie Hall in full imitation of Mme. Johanna Gadski, Mme. Marcella Sembrich and other persistent and successful recitalists. How did she sing? Well, she was deliciously dressed in nothing but black and a ta-ra-ra-boom-de-ay round her sacred head.—*The Morning Telegraph*.

Mr. Sammarco's singing was beautiful, in both voice and style; that of a true and accomplished artist. He was doubly to be admired for putting on his program the "Lamento" and "Inno" from Monteverdi's "Orfeo," one of the very first operas; music of noble and eloquent simplicity which he sang with poignant declamatory fervor.—*The Times*.

Agnes Kimball to Tour with Herbert

Agnes Kimball, soprano, who has had a busy season in concert and oratorio, will be soprano soloist with the Victor Herbert Orchestra in its coming Spring tour. This tour is to be most extensive, and will cover principally the South, going as far as Texas. Most of the important cities

will be visited, and several of the great Southern festivals will hear the organization and the soloists. Mrs. Kimball, who is well known in the East and West as a singer, has had much success in her Winter's engagements. Her most recent appearance was with the Worcester Oratorio Society, J. Vernon Butler, director. On this occasion Mrs. Kimball shared with Evan Williams, tenor, the honors of the evening. Comment on the concert mentioned the beauty and warmth of her voice and the artistic merit of her interpretations.

NEW AMERICAN "JOHNSON"

Richard Backing to Sing in Savage Production of Puccini's Opera

WASHINGTON, D. C., April 3.—Washington is soon to lose one of its best singers in the person of Richard Backing, tenor, who has been engaged by the Henry L. Savage Opera Company, New York, for a three years' contract for one of the leading tenor rôles of the Savage production of "The Girl of the Golden West." He is to prepare the rôle of *Johnson*, in which he will alternate a limited number of times during the thirty weeks' tour of that company.

The contract was entered into between Mr. Savage and Sydney Lloyd Wrightson, after a hearing of Mr. Backing in this city on February 18. The impresario considered the tenor to possess an exceptional voice, adding: "He has one of the most perfectly placed tenors I have ever heard and should make a big name for himself."

Mr. Backing is twenty-seven years old, having received all his vocal instructions under Mr. Wrightson for the past six and a half years. He is a graduate of the vocal department of the Washington College of Music. He is at present tenor soloist at Calvary Baptist Church, which he will leave in September to enter upon his new duties.

W. H.

Oscar Gareissen's New York Recital

Oscar Gareissen, teacher of singing, from Washington, gave an informal musicale at his studio, No. 50 East Thirty-fourth street, New York, on Monday morning. Mr. Gareissen, who has made a big reputation on account of his wonderfully warm and expressive singing, gave a program consisting of Italian, German and French selections. Especially his Schumann songs and an old German folksong were much admired, and every number was enthusiastically applauded.

John Dunn to Play in London

John Dunn, the English violinist, will give a concert in May in the Queen's Hall, London, when he will be assisted by the symphony orchestra under the conductorship of Landon Ronald. On this occasion Mr. Dunn will play for the first time the new Elgar violin concerto.

Before this London appearance Mr. Dunn will appear in a number of important German cities, concluding with a recital at the Leipsic Gewandhaus the last week of April.

A Son for Baritone Hastings

Frederick Hastings, the baritone who has just come in from a long tour with Mme. Tetrazzini, is receiving congratulations over the arrival at his home in New York of a baby boy.

FINE INDIANAPOLIS ORCHESTRA PROGRAM

Second Concert Brings Out Big Attendance—Sampaix's Admirable Piano Recital

INDIANAPOLIS, April 1.—Despite inclement weather Sunday afternoon the audience assembled for the second Indianapolis concert was one that again taxed the capacity of the Murat Theater. On Tuesday before the concert all tickets had been sold and this excellent support adds assurance of permanence for the organization. Intense interest was displayed throughout the entire program and also in the encores chosen by Conductor Alexander Ernestinoff, namely, Max Bendix's "Busy Bee" and Sousa's "Yankee Navy."

The program was wisely chosen and pleased the tastes of all by its variety. Two Wagner numbers were given with the finish which tells of careful preparation—the overture to "Rienzi" and the "March of the Knights of the Holy Grail," from "Parsifal." The most pleasing numbers to many were in the group composed of three parts of Massenet's "Le Cid," the "Castillane," "Aragonaise" and "Navarraise."

The applause following this group was answered by one of the two encores of the afternoon. Two melodies for the strings were given in a most satisfactory manner, "Heart Wounds" and "Spring," by Grieg. The two numbers following for full orchestra, the "Entr'acte" and the "Barcarolle" from Offenbach's "Tales of Hoffmann" were received with marked enthusiasm. The ever-popular Intermezzo from "Cavalleria Rusticana" led to the granting of an encore, after which the director was recalled many times and shared the applause with his men. The closing number, the Hungarian March from Berlioz's "Damnation of Faust," made a profound impression. Mrs. Arnold Spencer, soprano, was the soloist for the afternoon. Her numbers were "Nymphs and Fauns," Bemberg, and "Summer," Ronald, and for an encore number, "Hey Laddie Lark," by Dudley Buck. Orville Coppock at the piano played beautiful accompaniments for the soloist.

The third and last recital of this season at the Odeon by Leon Sampaix was given Thursday night.

This artist arranges what are in many ways the most attractive programs heard here this season, and this last one was up to the usual standard. Many of the compositions had never been heard here before, but it was not necessary to be familiar with them to appreciate them, for M. Sampaix gave them so complete and finished a rendering that one could grasp them immediately. The program opened with a group of seventeenth century compositions by Scarlatti adopted for concert use by Emmanuel Wad. Each of these was given with its characteristic style. Following were four Chorale Preludes of Bach, arranged by Busoni, the artist playing them with complete mastery. The Toccata in C Major and Variations sur un Thème original, op. 1, by H. Pachulski, were unique and interesting. By request the Concert Etude, "The Waves," by Moszkowski, was added to the program. The concluding number was the Wedding March and Elfin Chorus by Liszt, from Mendelssohn's "Midsummer Night's Dream." Such spontaneous applause followed that, contrary to his custom, the pianist gave an encore, Saint-Saëns's "The Wedding Cake," a brilliant composition which received an equally brilliant reading. M. Sampaix will be heard at the May Festival in Richmond, Ind., the first of next month. M. L. T.

THE CONCERT SITUATION IN CHICAGO

Local Managers Find That Opera Season Helped Rather than Harmed Local Musical Enterprises—Prospects of Summer Music

CHICAGO, April 3.—It was prophesied that the concert season would be practically eliminated by the presentation of opera in this city. The opposite, however, has been true and the one seems to have fed the other. At any rate, Impresario F. Wight Neumann, who has the largest interests at stake, declares that his results are better than ever, while Messrs. Wessells & Vogeli, who control the attractions at Orchestra Hall, are not admitting any serious deficit—in fact, promising more for next season than they gave this year.

The rentals for Orchestra Hall already booked for this year are heavier and more solid than ever before in its history. The Apollo Club has shifted its dates of operations to its old home, the Auditorium, and Manager Carl D. Kinsey claims that the results have satisfied exacting numbers, which is sufficient. The Musical Art Society has been successfully revived; the Mendelssohn Club and the Irish Choral Society and various other singing organizations report their season as generally satisfactory.

Already the Summer season is a popular problem. Last year the theaters, with very few exceptions, kept open most of the Summer. This year it will probably be different, as the theatrical season has not been one of great success, and several of Chicago's playhouses have remained dark for consecutive weeks.

It is said that the Aborn Opera Company will have its usual Summer season here of light and grand opera in English, although definite announcements have not been made. It would appear, however, that the Aborn idea would have to be somewhat changed if it is going to bring large cash returns. It is enterprising, of course, for managers to put forth their best possible cast, but it shows a lack of discrimination to replace it with a weaker cast the week after the press notices are secured on the strength of the earlier performance.

It has been reported that the orchestra of the Chicago Grand Opera Company, which made such a signal success under the direction of Cleofonte Campanini during the season, would give a series of Summer-night concerts at the Auditorium under the direction of Bernhard Ulrich, who is a master in this line of business. Evidently this would be a considerable relief to the Auditorium Association, as the big house has remained dark, with the exception of the New York Hippodrome show, since the leaving of the Chicago Grand Opera Company.

Ravinia Park is again a problem. It has been described by artistic writers of the East as "one of the most beautiful concert places of the world," but its distance from Chicago has made it difficult of access and likewise a problem that has met with a deficit. Whether the park will be retained in its present beautiful form or sold under hammer to satisfy the large mortgage that rests upon it at present is a question. Several big instrumental organizations have made bids for a season there this Summer, and it is rumored that the bulk of the Theodore Thomas Orchestra may appear under another caption in Summer-night concerts in the big gymnasium of the Northwestern University at Evanston. This brings to view another angle of disappointment in connection with Ravinia. It was thought when the beautiful park was established on the North Shore that the classic city of Evanston would rally enthusiastically to its support. However, the contrary has been the case and Ravinia has largely depended either upon city patronage or the smaller hamlets located between it and Kenosha, namely Lake Forest and Highland Park. If Evanston has Sunday-night concerts this season it will be even more to the disadvantage of Ravinia, particularly if the Thomas instrumentalists are the actors.

The opera school to acquaint singers with the work of the classic and modern opera composers, to be carried on in four languages—English, French, German and Italian—under the direction of N. B. Emanuel, is the artistic aftermath of the Chicago Grand Opera Company's first season. Director Emanuel states that the class is larger and more promising than ever.

Mrs. William Middleschulte gave a special musical program at St. Paul's Church

on Prairie avenue last Sunday evening, the latter part of the program being entirely Scotch, the solos being furnished by Edward Walker and Hyde Perce.

Carl D. Kinsey's Chicago Concert Quartet, enlisting Mrs. Loula Gates Boote, Anna Allison Jones, Laurence M. Sturte



Three Concert Stars in Chicago—Alexander Heinemann, Virginia Listemann and Harold Henry

vant and Frank M. Dunford, with Mr. Kinsey playing accompaniments, gave a concert before the Art and Travel Club last Tuesday afternoon.

Virginia Listemann is back in town, resting after the strenuous travel of her recent concert tour, which included many recitals over a large territory in a limited time. The Denver *Press* remarked: "Miss Listemann would be a treat for the eye if the ear were not also satisfied by her singing. Rarely has the concert stage in Denver been graced by so beautiful and attractive a singer. This charming young woman, who so strongly resembles Cavalieri in personal appearance (but fortunately not in voice), has a high coloratura soprano voice of crystal clearness. The perfect control and excellent method, the evident culture which had not worn out the freshness of natural beauty, were shown with especial brilliancy in Rossini's 'Una Voce Poco Fa' and 'Il Bacio' by Ardit." C. E. N.

Marie de Rohan, a coloratura soprano, recently returned from abroad, gave a concert last week before the Chicago Athletic Association.

The Apollo Musical Club held its first united rehearsal of the "Dance of Death" Sunday afternoon in Orchestra Hall.

Herbert Miller, the baritone, was the vocal soloist at the entertainment given at the Chicago Athletic Club last Sunday afternoon, singing the Prologue from "Pagliacci" and responding to recall with Ganz's song, "Was Ist Lieb." His second group of songs embraced Campbell-Tipton's "Spirit Flowers," Grant-Schaefer's "The Eagle" and Sidney Homer's "Dearest." In response to the wave of enthusiasm that this aroused he sang Sidney Homer's "Banjo." An orchestra of twenty members of the Thomas organization furnished incidental selections, and Ferdinand Steinle played excellent accompaniments.

Arthur Middleton and Edgar A. Nelson appeared in two recitals last week in New Mexico.

C. E. N.

Mme. Rider-Kelsey Wins Laurels with Youngstown Orchestra

YOUNGSTOWN, O., April 3.—The pleasure afforded by the second concert of the Symphony Orchestra was accentuated by the appearance of Mme. Corinne Rider-Kelsey, soprano, the remarkable culture and beauty of whose voice was impressed upon the audience in her very first number, the recitative and aria, "With Verdure Clad," from Haydn's "Creation." The good work of the orchestra in this number was scarcely

less noteworthy than Mme. Rider-Kelsey's wonderful purity of tone, enunciation and power of expression. As an encore she sang "Songs My Mother Taught Me."

Mme. Rider-Kelsey's second appearance, in a group of three songs, ended with her glorious presentation of the "Chanson Provençale," by Dell' Acqua. In this song was evident the secret of the tremendous success she has attained in opera and in concert. Her graceful stage presence, her charming appearance and manner, delightfully supplement her qualifications as an artist.

Sir Edward Elgar Here to Join Sheffield Choir

England's distinguished composer, Sir Edward Elgar, arrived in New York on the *Mauretania* on Friday of last week on his way to join the Sheffield Choir of England, which has been in Canada in the course of its tour of the British dominions. Sir Edward travels with the choir from Toronto to Buffalo, Cincinnati, Chicago and St. Paul, and will return to England on May 3. He has been commissioned by King George to write the official coronation march to be used at the approaching festivities in London, and did some work on the composition during his trip across.

Heinrich Meyn's Annual Recital

Heinrich Meyn, the baritone, gave his annual song recital at Mendelssohn Hall, on April 5, being associated in this recital with Boris Hamburg, the cellist. His singing of the following songs will be reviewed in MUSICAL AMERICA next week:

1. (a) "Zigeunermeleodie," Dvorak; (b) "Liebesfeier," Weingartner; (c) "Ein Kleines Lied," Bungert; (d) "Der Hidalgo," Schumann. 2. (a) "Abscheid des Jünglings" (first time), Homer; (b) "Der Salamander," Brahms; (c) "Ständchen," Brahms; (d) "Minnelied," Brahms. 3. (a) "Dearest," Homer; (b) "Thy Voice Is Heard," Homer; (c) "The Fauber's Drive," Homer; (d) "A Banjo Song," Homer.

Rudolph Ganz to Fill Thirty Engagements in America

CHICAGO, April 3.—Charles L. Wagner, manager of the St. Paul Symphony Orchestra, is bringing Rudolph Ganz over for thirty engagements. He is already booked for the list of anniversary dates with the Thomas Orchestra and for the opening dates with the Boston Symphony Orchestra in Boston for engagement with the Boston Symphony Orchestra in Cambridge and in Worcester, Mass. Besides this he is booked for Sunday afternoon recitals in Orchestra Hall.

C. E. N.

Helen Waldo as Festival Singer

Helen Waldo, the interpreter of "Child Life in Song," has created a new field for her work. When she appeared last year with the Paterson Festival Association it was found that her program fitted admirably that of the children's choruses and the works given by them. She is planning to extend this work, and with her manager, E. S. Brown, is arranging a new program especially for festival work.

Miss Cracroft in Rhode Island

Mary Cracroft, the English pianist, who is to make an extended tour of the United States next season, is taking a rest at the home of friends in Bristol, R. I. Miss Cracroft is to play at a private musical given by Dr. Felix Adler on April 8, after which she will sail for England and the Continent.

Ricordi Open New York Branch Office

A New York office of the Casa Ricordi, the Italian publishing house, which controls the rights to many operas, was opened this week in Forty-third street. George Maxwell is the head of the branch. Many of the leading members of the Metropolitan Opera Company attended the formal opening of the office on Monday.

Dukas Thanks Metropolitan Company

Paul Dukas, the composer, sent a cablegram from Paris last Saturday expressing to Manager Gatti-Casazza, Conductor Toscanini, Miss Farrar and the other members of the cast his gratitude for the successful production of his opera, "Ariane et Barbe-Bleue."

Inez Barbour to Sing in London

Inez Barbour, the New York contralto, will sail for London on April 27 on the steamship *Cleveland* of the Hamburg-American Line, to give drawing room recitals there during the season.

CHICAGO OPERA RECORD OF 153 PERFORMANCES

Seventy-six in East, Seventy-seven in West Given by Dippel's Forces in Season Now Ended

In a résumé of the Eastern season of the Philadelphia-Chicago Grand Opera Company Andreas Dippel, the director of the company, shows that when the season ended, last Wednesday night, seventy-six performances of opera had been given in the East—fifty-four in Philadelphia, twelve in New York, and ten in Baltimore. Twenty-three operas were sung, fourteen of these being in Italian, eight in French, and one in English. The Italian operas that have been given by the company are Verdi's "Aida," "Rigoletto," "Il Trovatore," "Otello," and "Traviata"; Puccini's "The Girl of the Golden West," "La Bohème," "Madama Butterfly," "Tosca"; Mascagni's "Cavalleria Rusticana"; Leoncavallo's "Pagliacci," Donizetti's "Lucia," Meyerbeer's "The Huguenots," and Wolf-Ferrari's "The Secret of Suzanne." The French operas have been Offenbach's "Tales of Hoffmann," Bizet's "Carmen," Massenet's "Le Jongleur de Notre Dame" and "Thais," Debussy's "Pelléas and Mélisande," Gounod's "Faust," Charpentier's "Louise," and Nouguès's "Quo Vadis." The one English opera has been Victor Herbert's "Natoma."

The number of performances in the East almost matches that of the West, for the company appeared seventy-seven times in Chicago, St. Louis, St. Paul, Milwaukee and Cleveland, as against seventy-six times in Philadelphia, New York, and Baltimore. Thus 153 performances have been given as the season ends. Two operas were sung in the West that have not been given in the East—Strauss's "Salomé" and Verdi's "The Masked Ball." Adding these to the twenty-three different operas that have been sung in the East makes twenty-five operas that have been sung since the season began in Chicago—fifteen in Italian, nine in French and one in English.

The company has sung four novelties—Puccini's "The Girl of the Golden West," Herbert's American opera, "Natoma," which had its first performance on any stage on February 25 in Philadelphia; Wolf-Ferrari's "The Secret of Suzanne," which was given its American *première* in New York on March 14, and Jean Nouguès's "Quo Vadis," which was sung for the first time in America on March 25.

ORNSTEIN WITH PHILHARMONIC

Boy Pianist Does Remarkable Work at Society's Last Concert

The Philharmonic Society ended its season with a concert last Sunday afternoon at Carnegie Hall—the forty-second the society has given in New York this season. Theodore Spiering again conducted. The soloist was Leo Ornstein, who played Rubinstein's D Minor piano concerto. The orchestra played Tschaikowsky's "Pathetic" symphony, the "Good Friday Spell" from "Parsifal," the magic fire scene from "Die Walkure" and other Wagner music.

In his performance of the concerto young Ornstein demonstrated beyond any doubt that he is a force in the piano-world to be reckoned with, and seriously, too. Technically he is absolutely free from any possible error, no matter how slight, and there is present throughout his work that emotional, persuasive, poetical insight into the inner meaning of the music that makes his performance compelling. His tone in the slow movement was singing and carrying and his dynamics were truly remarkable. At the close of the concerto he was recalled some four or five times to bow his acknowledgments.

As has been noted in these columns before, he has received his instruction from Mrs. Thomas Tapper, of New York City, herself a pianist of high attainments and a serious and capable pedagogue.

Richard Platt's Activities in Boston

BOSTON, April 3.—Richard Platt, the pianist, gave a sonata recital with Bessie Bell Collier, violinist, before the Harvard Musical Association a week ago Friday evening and played at a concert at the South End House last Sunday afternoon. He is engaged for a private recital this week and will go West later this month to give a series of concerts.

Twelve of Mr. Platt's pupils will give a recital in Steinert Hall April 19.

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ELLISON VAN HOOSE



A. W. Riggs, of East Hartford, Conn., has been appointed organist at the Center Congregational Church, Manchester, Conn., to succeed C. Walter Gaylord, resigned.

Recent recital-givers in San Francisco have been Grace Carlyle, soprano, and Bentley Nicholson, tenor, who was assisted by Mrs. Darwin Gish, soprano, and Mrs. Edward E. Young, pianist.

About 500 persons attended the lecture-recital of Gounod's "Faust" by Dr. R. H. Peters, conductor of the York, Pa., Oratorio Society, in the Collegiate Institute Auditorium, last week. The chorus sang the various choruses.

James Stephen Martin gave a song recital April 3 in Pittsburgh, soloists being Marie Stapleton-Murray, soprano, and Mrs. James E. Patton, Jr., assisted by Beulah Martin, pianist, and Laura Daphne Hawley and Blanche Sanders Walker, accompanists.

Delia Donald-Ayres, dramatic soprano, made her first appearance before an audience in Oakland, Cal., recently, in a program chiefly of choral music by the Orpheus Club, of that city. Muriel Andrews, violinist, was the other soloist, and both scored large successes.

Elias Bredin accompanied Ethel May Wright in a song recital before the school of music at the Northwestern University in Evanston, Ill., last Saturday. The next event under these auspices will be furnished by Mary Marshall, pianist, and Julia Marshall, violinist, of Chicago.

Mrs. E. S. Ferry, pianist, of Lafayette, Ind., gave an interesting recital March 16, playing Mozart's Sonata in F; Chopin's Nocturne, op. 37, No. 2; Impromptu, op. 29; Valse, op. 42; Raff's Etude Melodique and Liszt's Hungarian Rhapsodie, No. 4. A large audience was present.

Lillian and Jessie Pringle, who have but recently returned after several years' study abroad, gave an entertainment last week before the North End Woman's Club in Chicago. The program was furnished by Agnes Pringle, violinist; Lillian Pringle, cellist, and Jessie Pringle, pianist.

A successful concert was given at the Grand Opera House, Pueblo, Col., March 20, by Virginia Listemann, soprano, and Harold Henry, pianist. On the following afternoon they gave a short joint recital at the State Penitentiary for the eight hundred convicts, their guardians and invited guests.

The thirty-sixth annual recitation of passion music at the Church of St. Mary the Virgin, New York, was given April 2, under the direction of the organist and choirmaster, Raymond V. Nold. The composers represented on the program were Schubert, Allegri, Guilmant, Rossini and Chopin.

J. C. Van Hulsteyn, violinist, and George F. Boyle, pianist, of Baltimore, both of the Peabody Conservatory faculty, have recently returned from a very successful joint-concert tour, which included Columbia and Charleston, S. C. They will appear later at Charlottesville, Va., and Frederick, Md.

Elizabeth Fakler, of Rochester, Minn., a pupil of Herman Devries of Chicago, recently appeared as the soloist with the Winona Symphony Orchestra at Winona, Minn. She sang the Waltz Song from "Romeo and Juliet" and a series of delightful short songs of French and German composers.

A piano and violin recital that attracted much attention in Toledo, O., March 28, was given by Jean A. Parre, pianist, and Louise Scheuermann, violinist, assisted by Jonathan F. Rogers, tenor. The program

included compositions by Grieg, Bohm, Chadwick, Mascagni, Handel, Whelpley and Emil Sjogren.

Frederick D. Weaver concluded a series of free organ recitals at the Peabody Conservatory, Baltimore, April 2. He was assisted by Jeannie H. Woolford, contralto. Twelve recitals have been given this season before large audiences, the participants being Harold D. Phillips of the Peabody faculty and his pupils.

In the closing recital of a series at Brenau College Conservatory, Gainesville, Ga., Thomas W. Musgrave, the organist, presented a program including compositions of Mendelssohn, Guilmant, Haydn, Faulkes, Wolstenholme, Raff and Elgar. Lily May Pettyjohn and Orlene O'Daniel contributed vocal solos.

At the weekly organ recital at Cornell University, March 17, Edward Johnston played from manuscript a new work by Lacey Baker entitled "Suite in D Minor." It consists of three movements, Toccata, Musette and Finale (in fugue form), and was received with the greatest enthusiasm, the Toccata having to be repeated.

Inga Hoegsbro, the Scandinavian pianist-composer, gave a concert on March 27 at Delmonico's, in New York. He was assisted by Holger Birkner, Ellen Arendrup and Ingrid Slettengren. The program consisted of Danish, Norwegian and Finnish music, and the three Finnish numbers proved especially delightful. A sympathetic audience applauded and brought flowers.

Mrs. George B. Tice, assisted by Jennie Brennen, presented her pupils at a musicale at Studio Hall, No. 50 East Thirty-fourth street, on Friday, March 24. Master Edward Dreux, Mrs. Joscelyn, Louise Van Duyne, Mildred Griesmar, Ruth Baker and Julia Way were heartily applauded by a good sized audience and Miss Brennen had to recite several encores of the reading numbers of an interesting program.

With the approach of the annual festivals of the York (Pa.) Oratorio Society and Schubert Choir much interest is being manifested in musical circles of that city. In St. John's Episcopal Church the Lenten cantata, "Penitence, Pardon and Peace," by J. H. Munder, was rendered April 2 by the vested choir of the congregation, consisting of forty-two male voices. John H. Denues presided at the organ.

Rebecca Jeffries, of Detroit, Mich., a pupil of Giorgio M. Sulli, of Connecticut and New York, sang at the Waldorf-Astoria on Saturday, March 25, at the invitation of the Women's Press Club of New York. She sang a selection from "Madama Butterfly," the "Ave Maria" adapted from the "Thais" Meditation, and Godard's Lullaby, with violin obligato, and had to sing other songs in response to the request of the audience.

The San Francisco Musical Club presented a program of French composers at its last meeting, those who participated being Mrs. R. L. Ulsh, Lillian Devendorf, Ruth Sharon, Florence Warden, Olive Hyde, Mrs. Geo. E. McCrea, Mrs. Richard Rees, Mrs. Warren Hord, Mrs. William Ritter, Mrs. Flora Howell and Mrs. Robert Whitcomb. The accompanists were Mrs. Francis H. Dunne, Florence Hyde and Mrs. Guy Milberry.

Casper Koch, of Pittsburgh, organist at the Carnegie Music Hall, North Side, is meeting with big success at his Sunday afternoon recitals. Last Sunday, in commemoration of the death of Félix Alexandre Guilmant, the noted French organist, he played that master's famous "Funeral March." The composition was played by the composer himself in Pittsburgh on the occasion of the organ recital given by him in the North Side Hall in October, 1893.

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The Red Lion Oratorio Society of York, Pa., presented the cantata, "Belshazzar," before a large audience in the borough on Thursday evening of last week. It was under the direction of Albert Smith, and the various solo parts were in the hands of local talent. Mrs. T. E. Dromgold, soprano, and Mrs. H. L. Link, contralto, were the soloists at the piano and song recital given in the studio of H. L. Link, South Deaver street, last Friday evening.

Grace Presbyterian Church, Oswego, N. Y., has recently engaged a solo quartet composed of Mrs. Frances Cook Anable, soprano (formerly soloist at St. George's Church, New York City, and who has located permanently in Oswego); Mrs. May Blair McCloskey, contralto; Robert Seeley Kelsey, tenor; Ralph Howey McCall, baritone, and Mrs. Mary Deans Burgess, organist. This quartet is doing excellent work under the direction of Mrs. Anable.

In a recital given at the Peabody Conservatory, Baltimore, March 29, by students under Director Harold Randolph, Pietra Minetti and Adelin Fermin, the program included Gounod's trio from "Faust," sung by Oscar H. Lehman, tenor; Harry P. Veazie, baritone, and John C. Thomas, basso, and Verdi's duet from "La Forza del Destino" for tenor and baritone. There were also piano selections by Adolph Tovovsky, Jr., Mabel H. Thomas and Edward Mumma.

The American String Quartet, of Boston, which is composed of Gertrude Marshall, first violin; Evelyn Street, second violin; Edith Jewell, viola, and Susan Lord Brandege, violoncello, will follow its successful concert in New York City the latter part of March with a concert at the Hotel Tuilleries, Boston, April 18. Other engagements for the month of April are now being arranged, and this exceptionally talented quartet of players will be heard several times in the East this Spring.

The New England Chapter of the American Guild of Organists held its twenty-sixth service and the fourth of the services held in Holyoke, Mass., at the Second Congregational Church, Holyoke, March 19. The service was sung by the combined choirs of the First Church in Springfield and the Second Church, making a choir of 120 voices. William C. Hammond, of the Second Church, played the service, and Harry Kellogg, of the First Church, Springfield, conducted the combined choirs.

The Kappa Chapter of the Sinfonia, or Phi Mu Alpha Fraternity, has been installed at the Peabody Conservatory of Music, Baltimore, by Percy J. Burrell, the supreme president of the fraternity, assisted by Harry D. Kaiser, the supreme historian. The members, young men connected with the Conservatory, are Harry P. Veazie, Taylor Scott, Oscar Lehman, Thomas Turner, Vernon Bomar, John C. Thomas, Frederick Weaver, Walter Charmbury, J. Atlee Young and Frederick Huber.

Pupils at the American School of Music, of Fort Wayne, Ind., gave a recital at the Packard Recital Hall on March 27. The program was in charge of Miss Johnson, principal of the school, and every pupil was dressed to represent the name of the composition she played. There were sailors, mountain girls, peasants, fairies and their queen, thistledown, the flirt, the garden of roses, a flower girl, a bashful maiden's fancy, shepherdesses, and grandmother's reverie which were especially entertaining to the audience.

The Schumann Choir, of Baltimore, Sadie Gere director, gave a sacred concert at Eutaw Street M. E. Church, Baltimore, March 21. In addition to the choral numbers there were solos by Edna Wells, Bessie G. Byrd, Elvira Phillips,

Girard Chestnut, Lula Chaney and Miss Thomas, who sang Van de Wate's "The Penitent." Eva King played several organ numbers. There were selections also for duo and quartet. The Schumann Choir recently gave a fine rendition of Rheinberger's cantata, "Clarice of Eberstein."

Florence Haubiel Pratt gave a pupils' recital at her New York studio on Thursday, March 30. Elizabeth King, Jessie King, Elsa Armbrust, Clara Reynolds, Augusta Kroeger, Henrietta Seyd, Frances Cortright, Grace Reynolds, Ella Bieber, Gertrude Bode, Regina Bieber, Clara Armbrust, Daisy Harris, Irene Brady, Harriett Cooper and Master Harry Tower appeared in a very well-chosen program. Each pupil, from the five-year-old Grace Reynolds, to the most advanced, received well-merited applause for their artistic work. The affair was a huge success.

Continuing its free public lecture courses on music, the Board of Education of New York announced the following subjects for the week of April 3: "Schumann," Mrs. Stella Hadden Alexander; "Nationality in Music," Edmund Seever; "Peter Ilyitch Tchaikowsky," Daniel Gregory Mason; "Composers and Musicians of Germany," Clarence De Vaux Royer; "Schubert, King of Song Writers," Mrs. Jessie A. Colsten; "Mendelssohn, the Perfectionist," Dr. John C. Van Cleve; "Folk Music in America," Mrs. Enid M. S. Lamont; "Schumann," Daniel Gregory Mason.

A sonata recital of more than passing interest was given by Charlotte Kendall Hull, violinist, and F. Avery Jones, pianist, on Thursday afternoon, March 30, at the Acorn Club, in Philadelphia, before a large and appreciative audience. Particularly noticeable was the fine ensemble work of the two artists which, added to musically insight and interpretation, placed the event as one of the most successful of its kind of the season. The program contained three sonatas: Beethoven's C Minor, No. 2, the Grieg F Major, and Marguerite Melville's in G Minor, which had its first performance in Philadelphia on this occasion.

Agnes Hope Pillsbury, pianist, and Carl Uterhart, violinist, gave a recital under the auspices of the Bush Temple Conservatory at that establishment in Chicago last Tuesday evening. The program opened with Sjogren's Sonata in E Minor for piano and violin. This was followed by Helen Sears's Ancient Suite, embracing a Prelude, Allemande, Gavotte, Sarabande and Gigue. Gluck-Sgambati's "Melodie," Haydn-Seiss's Scherzo were excellently given. Mr. Uterhart played Bach's "Chaconne" in a way that showed his technic and Miss Pillsbury gave poetic power to the Chopin Berceuse and Ballade in A Flat. The final feature was Goldmark's "Suite for piano and violin."

The recital given by the pupils of S. M. Fabian, head of the piano department of the Washington (D. C.) College of Music, was uniquely arranged to demonstrate the technical and artistic abilities of the students. The fore part of the program was devoted to exercises demonstrating finger crossings, velocity, arpeggios, accuracy, chromatics, chords, octaves and scales of various kinds. It was an examination in which both teacher and pupils should feel justly proud. The latter part of the program, which displayed the artistic skill of these same pupils in solos, duets and quartets, was thoroughly enjoyable and deserving of praise. Those who took part were William A. Engle, Jr.; Zoe Miller, Flora A. Kampfe, Mrs. Sue Jennings, Ermell Cohencious, Helen Thompson, Mary Nelson, Mary P. Olmstead and Isabel Primm.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adkins, Morton—Baltimore, April 17; Washington, April 24.
Benedict, Pearl—New York City, April 6, 12.
Bisham, David—Boston, April 14; Rochester, April 17; Cleveland, April 20.
Brockway, Howard—Atlanta, Ga., April 7-8; Savannah, April 10; Nashville, April 17; Louisville, April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.
Cisneros, Eleanor de—Washington, D. C., April 17; Raleigh, N. C., April 18; Columbia, S. C., April 21, 22.
Cheatham, Kitty—Philadelphia, April 6; Wilmington, Del., April 18.
Connell, Horatio—New York City, April 20.
Cunningham, Claude—Pittsfield, Kan., April 8.
David, Annie Louise—Newark, April 7; Utica, April 19; Chillicothe, O., April 21; Newark, April 26; Huntsville, S. C., May 9, 10, 11; Middletown, N. Y., May 16.
Eddy, Clarence—Leadville, Colo., April 7; Salt Lake City, Utah, April 10; Logan, Utah, April 14; Lincoln, Neb., April 17; Topeka, Kan., April 19; Kansas City, Mo., April 20.
Elman, Mischa—Newark, N. J., May 16.
Elliot, Michael—St. Louis, April 17; New Orleans, April 19, 20, 21, 22, 23; Beaumont, Tex., April 24; Galveston, April 25; Houston, April 26; San Antonio, April 27; Austin, April 28; Waco, April 29; Dallas, May 1; Ft. Worth, May 2; Oklahoma City, May 3.
Falk, Jules—New York, April 15; Philadelphia, April 19 (aft.); New York, April 19 (eve.).
Fanning, Cecil—Akron, O., April 18.
Falk, Jules—Brooklyn, April 1-2; Philadelphia, April 19.
Gannon, Rose Lutiger—Chicago, April 10.
Garden, Mary—Atlanta, April 7-8; Savannah, April 10; Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.
Gluck, Mabel—Buffalo, April 6.
Hamlin, George—Chicago, April 10; Boston, April 14.
Havens, Raymond—Attleboro, April 10; Boston, April 11 and 26; Albion, Mich., May 3.
Heinemann, Alexander—Los Angeles, April 10, 11, 12; San Francisco, April 16, 18, 20, 23; Oakland, Cal., April 19.
Hofmann, Josef—New York, April 8; New Orleans, April 22.
Hargreaves, Charles—Lawrence, Kan., April 7; Kansas City, Mo., April 8; Manhattan, Kan., April 10; Topeka, April 11 and 12; Pittsburgh, Kan., April 13; Joplin, April 14; Independence, April 15.



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April 15 and 16; Wichita, Kan., April 17 and 18; Salina, April 19; St. Joseph, April 20; Tarkio, Mo., April 21; Iowa City, Iowa, April 22, 23.

Hudson-Alexander, Caroline—Lindsborg, Kan., April 9; Groversville, N. Y., April 24; Paterson, N. J., May 25; Allentown, Pa., April 26; Malden, Mass., April 27; Scranton, Pa., May 1; Brooklyn, N. Y., May 3; Meadville, Pa., May 9; Collegeville, Pa., May 11-12.

Kellerman, Marcus—Lawrence, April 7; Kansas City, April 8; Manhattan, Kan., April 10; Topeka, April 11 and 12; Pittsburg, Kan., April 13; Joplin, April 14; Independence, April 15 and 16; Wichita, April 17 and 18; Salina, April 19; St. Joseph, April 20; Tarkio, April 21; Iowa City, Iowa, April 22, 23.

Kerr, W. S.—Trenton, N. J., April 6; Elizabeth, N. J., April 20; Philadelphia, April 28.

Kuhn, Mina D.—Brooklyn Academy of Music (Lecture Recital), April 11, 18, 25.

Lund, Charlotte—Mendelssohn Hall, April 7.

Marion, Cornelie—Middletown, N. Y., May 16.

Martin, Frederic—New York City, April 14; Boston, April 16; Flushing, L. I., April 18; Syracuse, N. Y., April 19; Groversville, N. Y., April 24; Philadelphia, April 26.

McCue, Beatrice—Far Rockaway, N. Y., April 14.

Middleton, Arthur—Chicago, April 10.

Mihr-Hardy, Caroline—Chicago, April 10; Philadelphia, April 25.

Miles, Guillym—Fitchburg, Mass., May 18, 19.

Miller, Christine—Minneapolis, April 11; Winona, April 12; Norfolk, Va., April 17-18; Durham, N. C., April 19; Jacksonville, Fla., April 20-21; Valdosta, Ga., April 22; Augusta, Ga., April 24-25; Spartanburg, S. C., April 26, 27, 28.

Miller, Herbert—Chicago, April 10.

Mulford, Florence—Fitchburg, Mass., May 18, 19.

Murphy, Lambert—Fitchburg, Mass., May 18, 19.

Mylott, Eva—Lindsborg, Kan., April 9-16; Philadelphia, April 29.

Nielsen, Alice—Omaha, May 9.

Powell, Maud—Milton, Mass., April 13.

Rider-Kelsey, Mme.—Pittsfield, Kan., April 8.

Rogers, Francis—Brooklyn, April 9; New York, April 19; Lynchburg, Va., April 21; Groton, Mass., April 25.

Salmon, Alvah Glover—Boston, Mass., April 11.

Schnabel-Tollefson, Augusta—Brooklyn, April 7.

Schumann-Heink—Philadelphia, April 19; New Orleans, April 22.

Spencer, Janet—Boston, April 14.

Strong, Edward—Newark, N. J., April 9; Poughkeepsie, N. Y., April 11; Elmhurst, L. I., April 14; Jersey City, April 16; Milwaukee, April 20; Toronto, April 25.

Tibaldi, Arturo—Atlanta, April 7-8; Savannah, April 10; Nashville, April 17; Louisville, Ky., April 18; Toledo, April 20; Grand Rapids, April 21; Buffalo, April 24; Rochester, April 25; Toronto, April 26; Detroit, April 27.

Turpin, H. B.—Akron, O., April 18.

Wells, John Barnes—New York, April 7; New York, morning and evening, Waldorf-Astoria, April 20; Flushing, L. I., April 21; Newark, April 26; Freehold, N. J., April 27; New York, April 29; Franklin, Pa., May 2; Cleveland, May 4; Nashua, N. H., May 18-19.

Williams, H. Evan—Akron, O., April 19.

Woodruff, Arthur—Jersey City, April 21; Newark, April 26; Orange, N. J., April 28; Summit, N. J., May 2.

Zimmerman, Marie—Boston, April 14.

Orchestras, Choruses, Quartets, etc.

American String Quartet—Boston, April 18.

Banks Glee Club—Carnegie Hall, New York, April 20.

Boston Symphony Orchestra—Boston, April 7-8; New Bedford, Mass., April 10; Boston, April 13, 14, 15, 21, 22; Cambridge, April 27; Boston, April 28, 29.

Brooklyn Oratorio Society—Brooklyn, April 16 and May 19.

Cecilia Society of Boston—Boston, April 14.

Cincinnati Symphony Orchestra—Indianapolis, April 21, 22.

Flonzaley Quartet—Pittsfield, April 17; Oberlin, O., April 18; Chicago, April 20; St. Louis, April 21; Omaha, April 25; Kansas City, April 28; Topeka, Kan., May 1.

Kneisel Quartet—New York, April 11; Newark, April 20.

Manhattan Ladies' Quartet—New York, April 7 and 16; Newark, N. J., April 26; Brooklyn, N. Y., April 30; Elizabeth, N. J., May 1; Paterson, N. J., May 20; Atlantic City, N. J., June 14.

Minneapolis Symphony Orchestra—Minneapolis, April 7, 14, 21, 28; May 5, 12, 19.

New York Symphony Orchestra—Norfolk, Va., April 17, 18; Durham, N. C., April 19; Jacksonville, Fla., April 20, 21; Valdosta, Ga., April 22; Augusta, Ga., April 24, 25; Spartanburg, April 26, 27, 28; Savannah, May 1 and 2; Louisville, Ky., May 4, 5, 6; Memphis, May 8; Nashville, May 9; Birmingham, May 10, 11; Montgomery, May 12; New Orleans, May 13; Houston, Tex., May 15, 16; San Antonio, May 17; Austin, May 18; Dalton, May 19, 20; Ft. Smith, Okla., May 22; Tulsa, May 23; Sedalia, Mo., May 24; Kansas City, May 26; Cedar Rapids, May 29, 30, 31.

Paterson Festival—Paterson, N. J., May 20.

Philharmonic Trio—Brooklyn, April 8.

Rubinstein Club—New York, April 18 and 26.

Russian Symphony Orchestra—Nashville, April 7; Tupelo, April 8; Meridian, Miss., April 8; New Orleans, April 9; Houston, Tex., April 10, 11, 12, 13, 14, 15, 17; Waco, April 18; Dallas,

April 19; Ft. Worth, April 20; San Antonio, April 21; Redlands, Cal., April 24; Los Angeles, April 25, 26 and 27; Fresno, April 28; San Jose, April 29; San Francisco, April 30 to May 7; Sacramento, May 8; Chico, May 9; Salt Lake City, May 22, 23; Saginaw Festival, May 31 and June 1.

Seattle Symphony Orchestra—Seattle, April 10, 16 and May 2.

Sheffield Chorus—Brooklyn, April 16; Indianapolis, April 21, 22.

Thomas Orchestra—Chicago, April 7, 8, 14, 15, 16; Milwaukee, April 17; Chicago, April 21, 22.

Volpe Symphony Orchestra—New Orleans, April 22; Montgomery, Ala., April 24.

ELMAN IN DENVER

Repeats Former Successes—Arranging Tour of Amato Concert Company

DENVER, March 24.—That wonderful young Russian, Mischa Elman, whose former appearances here had firmly established him as a favorite with this public, played a recital at the Auditorium last Wednesday evening under the management of Robert Slack. The big audience room was comfortably filled and the young violinist was applauded with great enthusiasm. His big, gripping tone, as full of emotional color as a beautiful human voice, and the sincerity of his readings—always pliably sympathetic to the mood of the composition, and always vitally in earnest—lifted his efforts above the realm of virtuosity into that of expressive art. He is of the elect.

Robert Slack reports that he is rapidly booking the Fall tour of the Amato Concert Company, which will appear in a Western and Pacific Coast tour under his direction next Autumn. The great baritone and his assisting artists will be the first attraction in Manager Slack's Denver subscription series next season.

Cecil Burleigh, the talented Denver violinist, whose clever suite for violin I praised in your columns at the time of its performance before the local center of the American Music Society, is in receipt of a letter from the Oliver Ditson Company, accepting several of his recent manuscripts for publication and commenting in flattering terms upon his talents as a composer for the violin.

The program for the three days' music festival here, beginning April 27, at which I had a peep yesterday, gives assurance that Director Stock and his fine orchestra will present some highly interesting and unhackneyed works—among them an excerpt from "Königskinder." The assisting soloists, Mmes. Gadski, Fremstadt and Pasquali, have also chosen their arias with an evident desire to give us of their best and to avoid the overworked concert pieces.

J. C. W.

Big Demonstration for Busoni in Portland, Ore.

PORTLAND, ORE., March 28.—An enthusiastic audience greeted Ferruccio Busoni, the great Italian pianist, at the Heilig Theater Sunday afternoon. The program, consisting principally of Liszt compositions, was received with unusual demonstrations, "La Campanella" arousing applause that was deafening. This city, which musically has been likened to an ice belt, melted, and cheers and yells of approval were heard. Four times the artist was recalled, and finally responded with a Chopin number. Busoni is undoubtedly the greatest master of the piano who has ever visited Portland.

The Lehrd Quartet, a new organization under the direction of Leonora Fisher, is being well received. The personnel is Mrs. Elfrida Heller Weinstein, soprano; Mrs. Delphine Marx, contralto; Robert Burton, tenor, and Hartridge Whipp, baritone.

H. C.



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KANSAS CITY'S WARM WELCOME FOR NORDICA

Returns There After Five Years and Charms Hearers in Varied Program—Whitney also Scores

KANSAS CITY, Mo., April 1.—After an absence of five years Lillian Nordica was heard in Convention Hall on Wednesday evening by an audience of 3,000 enthusiastic admirers. Her program was most varied, embracing songs of every style. Among the numbers given as encores were the "Cry of the Valkyries," "Suane River," "Annie Laurie," "The Year's at the Spring" and "When Love Is Kind."

Mme. Nordica is the same charming, gracious, delightful singer. Myron Whitney, baritone, was heard here for the first time. He has a splendid voice of a smooth, even quality and he sang all of his numbers with good style. The duet with Mme. Nordica was one of the gems of the evening.

On Tuesday evening the Kansas City Musical Club gave its second artists' concert of the season in the Auditorium Theater. The two artists were Corinne Rider-Kelsey, soprano, and Francis Macmillen, violinist. Both were received with enthusiasm by the large audience. Mme. Rider-Kelsey, was best in "Die Mainacht," by Brahms, Grieg's "Mit ein Wasserlillie" and "Chanson Provençale," by Dell' Acqua.

One can well understand Mr. Macmillen's foreign triumphs after hearing him. He is an artist in every sense of the word and was satisfying in all his well-chosen numbers.

Dorothy Pease, a talented fifteen-year-old pupil of Anna St. John, played her third annual piano recital on Friday evening. Although the program was most ambitious, embracing compositions of Moszkowsky, Chopin, Rubinstein, Rachmaninoff and Schubert-Tausig, Miss Pease played remarkably well, excelling in the more poetic numbers. She was assisted by Maude Russell Waller, soprano.

Frederick Wollis, baritone, and George Deane, tenor, have been engaged as soloists for the Warrensburg festival.

M. R. W.

Arthur Philips Sings for the Marseilles Club

PARIS, France, March 25.—Arthur Philips, baritone, was the soloist before the Marseilles Club on March 19, singing the aria from "Le Roi de Lahore," the "toreador" song and the "legend de la Sauge." In the criticisms of the concert the Commedia voiced the opinion of the press in general when it inquired why this baritone, who is an excellent artist, did not appear at the Opéra Comique.



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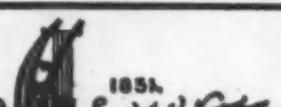
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